

INSIDE : Prix de West • Abigail Gutting • Edward H. Bohlin • Women Artists • Canyons & Deserts

JUNE 2024

WESTERN ART

ISSUE 202

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ERIC MERRELL



Cathedral Rock 18" x 24" Acrylic

THE LAND REMAINS *A New Series*

Opening 8th, Online only, a new series by American Artist, Eric Merrell. Merrell's perspective on the landscape is derived from his extensive time exploring uncharted areas. Merrell often parks his car and wanders into the wild, off the trail, until he finds pleasing scenes. The artist will take notes in the field, in the form of a sketch that he uses later in the studio as reference for his final work.

This new series features bold outlines and graphic scenes that allows the viewer to see the landscape through the artist's eyes.

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Rattlesnake Ridge 24" x 18" Oil

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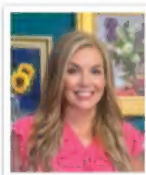
Legacy & Lore

Welcome to the June issue of *Western Art Collector*! Our podcast, the *American Art Collective*, is celebrating its 275th episode in June. That's right, we have 275 episodes and we're on our way to 300. These stories will live forever in the digital world. Artists, collectors and the world will be listening to these artists' stories for decades to come. Four years ago we believed these voices needed to be heard, which is why we created the podcast, which complements the printed stories in the magazine. If you haven't listened to the show, you can find us wherever you listen to podcasts, including Apple Podcasts, Audible and Spotify. Join the 200,000 other listeners looking for inspiration and education by following the *American Art Collective*.

This issue has our coverage of the *Prix de West* at the National Cowboy & Western Heritage Museum in Oklahoma City. I happened to pull the 2012 June issue from my library today. Charles Fritz had the cover with his painting *When Toil Brings Bounty*. It was a masterpiece of a cover. Fast forward to the June 2024 cover for *Prix De West*, Carrie Ballantyne's *Cowgirl Legacy*. It, too, is a masterpiece, and we're happy to have it on our cover. How do we select a cover for each issue? It is more difficult than it may appear. We have our whole IAP team look at potential covers. For each issue, we review, debate and make our case for the selected images. After much deliberation, we select what we believe is the perfect cover every time.

We are so excited about this part of the June issue. Women artists have unique perspectives of the West, something you can see starting on [Page 62](#). Also in this issue is our Canyon & Deserts special section, which is a reader favorite. When early Western artists started sending their paintings back to the East Coast, they inspired dreams of the American West—dreams so powerful people would get on a train just to come witness it. You can find canyon and desert paintings to add to your collection on [Page 78](#).

This issue is here to guide you during your next collector acquisition. Best of luck!



Wendie Martin and
Adolfo Castillo
Publishers

Wendie Martin Adolfo Castillo

Carrie Ballantyne, *Cowgirl Legacy*, oil on linen-mounted board, 20 x 16 in. Available at the *Prix de West*. Read our coverage on [Page 118](#).



WESTERN ART COLLECTOR



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VISIONS OF THE NEO WEST
June 6 - 16

Artist Reception
June 6 | 5 - 8 pm
JACKSON HOLE, WY

JENNA VON BENEDIKT
SUBLIME WONDERS
June 20 - 29

Artist Reception
June 20 | 5 - 8 pm
JACKSON HOLE, WY

Part of the Conversation

As I'm typing this, Beyoncé's *Cowboy Carter* is sitting comfortably, albeit inexplicably, on top of the pop and the country charts. And the singer is living it up. The music, her outfits, the marketing for her album, the music video for "Texas Hold'em"...name a larger Western presence within pop culture in the last 10 years? I can't.

For anyone who might be thinking this is a complaint or a sarcastic compliment, let me spell it out so there's no misunderstanding: Beyoncé has brought eyes and ears to the West, and that's a remarkable feat in contemporary American culture, one that should be celebrated. I said as much when TV's *Yellowstone* brought renewed attention to ranching and cowboy culture several years ago, and now here's Beyoncé doing a genuine and heartfelt Western tribute and remix all in one album.



Beyoncé's *Cowboy Carter*

There can be some gatekeeping in the West. Some of that "She isn't a real cowboy, so why does she get to use this imagery?" kind of talk. Or, "Does she even like country music?" I get these complaints. I don't agree with them, but I understand why these sorts of questions are asked. The West can be protective of its iconography, and here's a big-time pop star from New York (but born in Houston) riding around like she's the queen of the rodeo.

But here's why this is so important: the West is part of the conversation. As believers in the Western way of life and its imagery, we want this. The West should be discussed and disseminated in all parts of our culture. In music. In movies. In literature. And here—with the proof in your hands—in fine art. The West is in all of us. And Beyoncé is proof.

So, before you read through this issue, allow me to thank you for keeping Western art part of your own dialogue with American culture. These images will live forever, especially when they are part of the conversation.



Michael Clawson
Michael Clawson

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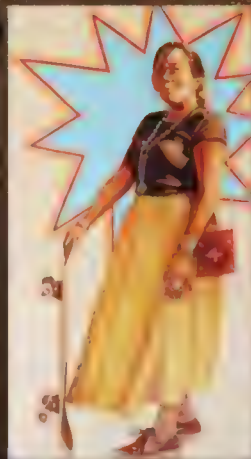
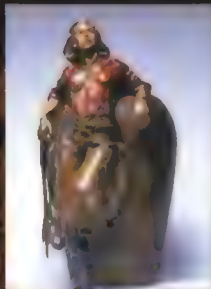
19th Annual

COWGIRL UP!

Art from the
Outhouse Hall of the West
Thematic National
Exhibition & Sale

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Wickenburg, Arizona



Featured top row: Shelby Keefe, *Two Amigos*; Deborah Copestaver Kellogg, *She Rode Good Horses*; Maura Allen, *Oh What A Ride*; Karen Clarkson, *Live the Ride!*; Pictured bottom row: Kwami Fovi Winder, *She Feels the Earth*; Mitchell Kondow, *Crossing Last Dollar Wash*; Vaughan, *Audience of One*. Just seven of the 64 women artists in the exhibition.

***Cowgirl Up!* celebrating the women of the West.**

On view through Sept. 1, 2024. Visit or purchase art online or onsite.

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*"Johnny Cash, Ring of Fire" Oil, 30 x 24
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Blair Buswell, John Buxton,
Josh Clare, Michael Dudash,
Michelle Dunaway, Thomas Fluharty,
Luke Frazier, Daniel Gerhartz,
Robert Griffing, Trent Gudmundsen,
Chris Hopkins, Michael Malm,
Curt Mattson, Frank Ordaz,
CF Payne, JoAnn Penalta,
Heide Presse, Grant Redden,
Jason Rich, Ron Riddick,
Julie Rogers, Scott Rogers,
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Albin Veseika, Jeremy Winborg,
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SHOW INFO:
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Mt. McKinley, Winter 1925

Signed lower left: Sydney Laurence

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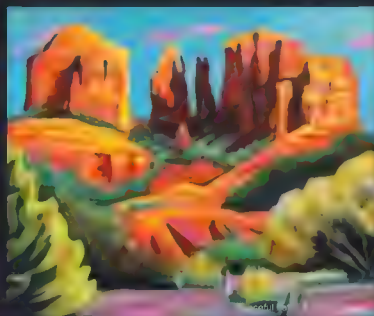
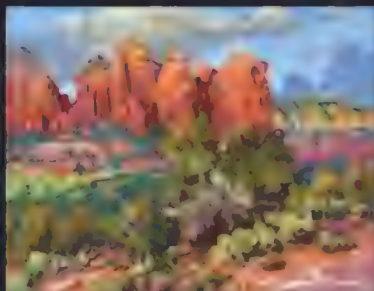
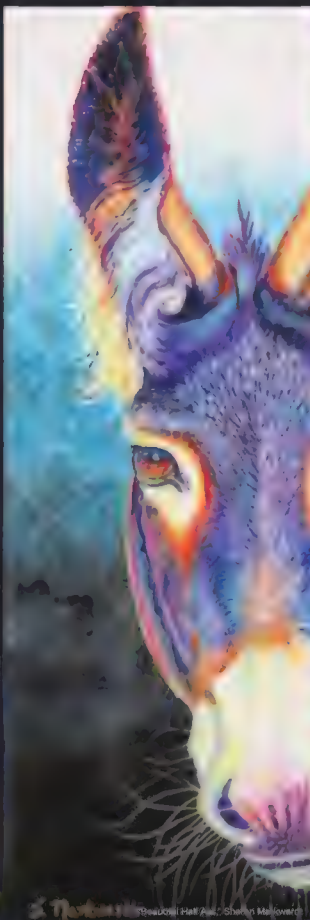
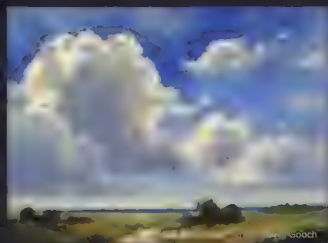
"Noble", 18 x 23 in, Oil and Respect on panel

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Brad Teare, *Autumn Serenity*, 2024, oil, 48 x 48 inches

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June 2024

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FRANK HOFFMAN (1888 - 1958), *September*
oil on canvas, 18 x 24 in., Estimate: \$20,000 - \$30,000
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July 24 - 25	New Mexico Now: Spanish Colonial to Spanish Market
August 13 - 14	American Indian: Classic to Contemporary
September 18 - 19	Contemporary Art, Design + Photography
November 8 - 9	Signature Annual Live Sale
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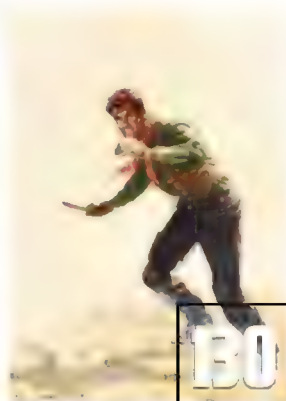
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Glenn Dean

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Logan Maxwell Hagege

Glenn Dean
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Logan Maxwell Hagege
*Rio Grande
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Jody and Susan Folwell

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*Brad Teare near his studio in Cache Valley, Utah.
Above (inset): Surrendering to Night, oil, 36" x 48"*



Western Art Roundup!

Western Art Trail → Curating the West → Fresh Paint

Western Art Trail Calendar

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JUNE 2024



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Roundup!

Through June 15

La Luz de Taos



Chloë Marie Burk, *Cold Morning in the High Desert*, oil on linen panel, 24 x 30 in.

June 7-8

52nd Annual Prix de West Invitational Art Exhibition & Sale
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www.boothmuseum.org

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www.museumofwesternart.com

June 8-22

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June 8-May 4, 2025

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June 14-July 20

James McElhinney: American Nocturnes
GERALD PETERS GALLERY
Santa Fe, NM - (505) 954-5700

www.gpgallery.com

Through June 15

La Luz de Taos
COUSE-SHARP HISTORIC SITE
Taos, NM - (575) 751-0369

www.couse-sharp.org

Opens June 15

Colt Idol: A Western Drama
COEUR D'ALENE GALLERIES
Coeur d'Alene, ID - (208) 667-7732

www.cdagalleries.com

June 15-July 6

Andrew Roda: Southwestern Americana
SAGE CREEK GALLERY
Santa Fe, NM - (505) 988-3444

www.sagecreekgallery.com

June 20-29

Jenna Von Benedikt: Sublime Wonderds
GALLERY WILD
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www.vernonfilleyartmuseum.org

Through July 28

Sagebrush and Solitude: Maynard Dixon in Nevada
NEVADA MUSEUM OF ART
Reno, NV - (775) 329-3333

www.nevadart.org

Through August 4

Acts of Faith: Religion and the American West
EITELJORG MUSEUM
Indianapolis, IN - (317) 636-9378

www.eiteljorg.org

Through August 4

Women Artists of the West Invitational Art Show
WOOLARC MUSEUM AND WILDLIFE PRESERVE
Bartlesville, OK - (918) 336-0307

www.woolarc.org

Through September 1

Cowgirl Up! Art from the Other Half of the West
DESERT CABALLEROS WESTERN MUSEUM
Wickenburg, AZ - (928) 684-2272

www.westernmuseum.org

Through September 2

Out West: Gay and Lesbian Artists in the Southwest 1900-1969
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Roundup!



June 29

Texas Art Signature Auction

June 21-23

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SANTA FE COMMUNITY CONVENTION CENTER
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www.oldwestevents.com

June 21-July 12

A Lifetime of Learning: Two Artistic Journeys
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Santa Fe, NM - (505) 982-4631

www.matteucci.com

Through June 23

Women Artists of the West's 54th National Exhibition and Sale: Dreamweavers
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Prescott, AZ - (928) 778-1385

www.phippenartmuseum.org

June 27-August 4

The American Plains Artists: 39th Annual Juried Exhibition & Sale
FORT CONCHO NATIONAL HISTORIC LANDMARK
San Angelo, TX - (308) 249-1488

www.americanplainsartists.com

June 28-29

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www.legacygallery.com

June 29

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HERITAGE AUCTIONS
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Through June 30

The Muse of New Mexico
PHOENIX ART MUSEUM
Phoenix, AZ - (602) 257-1880
www.phxart.org

In every issue of Western Art Collector, we will publish the only reliable guide to all major upcoming sales, events and auctions nationwide. Contact Chelsea Koressel at ckoressel@westernartcollector.com to discuss how your event can be included in this calendar.



Top Western Events & Auctions

AT A GLANCE

July 19-21, 2024

Tehachapi Arts Commission Art 2024 Show
Tehachapi, CA - (626) 945-3753

July 19-28, 2024

Cheyenne Frontier Days Western Art Show & Sale
Cheyenne, WY - (307) 778-7290

July 27, 2024

Coeur d'Alene Art Auction
Reno, NV - (208) 772-9009

August 17-18, 2024

Santa Fe Indian Market
Santa Fe, NM - (505) 983-5220

September 6-7, 2024

Quest for the West
Indianapolis, IN - (317) 636-9378

September 14-15, 2024

Jackson Hole Fall Arts Festival
Jackson, WY - (307) 733-3316

September 16-21, 2024

Buffalo Bill Art Show & Sale
Cody, WY - (307) 587-5002

September 2024 (Dates TBA)

Western Visions Show + Sale
Jackson, WY - (307) 733-5771

October 11-12, 2024

Lone Star Art Auction
Dallas, TX - (469) 608-7600

October 12-13, 2024

Cherokee Art Market
Tulsa, OK - (918) 384-6714

November 2024 (Dates TBA)

Santa Fe Art Auction's Annual Signature Live Auction
Santa Fe, NM - (505) 954-5858

November 2024 (Dates TBA)

Cowboy Artists of America Show & Sale
Fort Worth, TX - (817) 247-1200

November 2024 (Dates TBA)

SWAJA Winter Indian Market
Santa Fe, NM - (505) 983-5220

January 2025 (Dates TBA)

Coors Western Art Exhibit & Sale
Denver, CO - (303) 291-2567

January 2025 (Dates TBA)

Brian Lebel's Cody Old West Show & Auction
Las Vegas, NV - (877) 968-8880

January 2025 (Dates TBA)

Petrie Institute of Western American Art Symposium
Denver, CO - (720) 865-5000

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Bennett Belt Buckle
Sold \$11,000



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By Eveli Sabatie
Sold \$8,000



Presidential
Charro Saddle
Sold \$17,000



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check website



Engraved Henry Rifle
Sold \$10,000



Fancy Bohlin Spurs
Bohlin Straps
Sold \$1,500



Deer Lodge Hitched
Horsehair Bridle
Sold \$7,500



Wedge Weave
Wearing Blanket
Sold \$13,000



14K Gold Bohlin Belt
Buckle/Bohlin Belt
Sold \$7,000



Rex Allen Bronze
By Buck McCain
Sold \$5,000



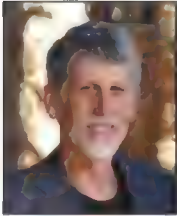
Fancy Parade
Saddle
Sold \$6,000



Roundup!

Curating the West

EACH MONTH WE ASK LEADING MUSEUM CURATORS ABOUT WHAT'S GOING ON IN THEIR NECK OF THE WOODS.



ALAN PETERSEN *Curator of Fine Art*

Museum of Northern Arizona Flagstaff, AZ, (928) 774-5213, www.musnaz.org



What event (gallery show, museum exhibit, etc.) in the next few months are you looking forward to, and why?

I'm excited about a new exhibition that we just opened here at Museum of Northern Arizona titled *Horse and Rider: A Southwest Story*. The exhibition draws from our collection and reflects the varied approaches to depicting horses, the most iconic symbol of the West, in a wide range of styles and media. Many of the works are by Native artists affiliated with the Santa Fe Studio Style, which I love.

Can you tell us about any recent acquisitions at the museum?

We're currently reviewing a couple of proposed gifts of work by the artists of Artist Hopid, and I'm thrilled at the prospect of adding many of them to our collection.

What most excites you about the future of Western art?

I'm especially excited about younger artists, especially Native artists, who are breaking away from earlier, romanticized and stylized depictions of Western subjects and addressing current issues.

What are you researching at the moment?

I recently completed my manuscript on Swedish-American painter Gunnar Widforss. I'm in the process of finding a publisher for it.



What is your dream exhibit to curate? Or see someone else curate?

I'd like to present an exhibition that addresses how adventurous people, not necessarily artists, have immersed themselves in the remote areas of the Colorado Plateau—what drew them in and how they expressed their experiences.

Harrison Begay (Haskay-Yahne-Yah) (Navajo (Diné), 1917-2012), *Three Kids on a Horse*, gouache, 11 x 14 in. On exhibit in *Horse and Rider: A Southwest Story* at the Museum of Northern Arizona in Flagstaff.

BARBARA MEIKLE



Smokin' Shade . oil on canvas . 40 x 40in



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Roundup!

Fresh Paint

HIGHLIGHTS FROM UP-AND-COMING ARTISTS AND NEW WORKS AVAILABLE IN STUDIOS AND GALLERIES AROUND THE COUNTRY

1

Jade Tantillo Morrison brings new looks to the New West

With vintage looks, golden-hued light and remarkable detail in her figures, Texas painter Jade Tantillo Morrison is forging a path into the art world that leads through the West. Her works, many involving Western subjects in intimate outdoor settings, are evocative of another time and place at the edge of the viewer's fingertips. "No-niche artist. My style of art is ever-evolving," she writes online. "A personification of when you're stuck somewhere in between riding a horse and hailing a cab. Southwest meets the East Coast—a clash between the modern and vintage worlds."

For more information, visit www.jadetantillo.com.

2

Nocona Burgess debuts new work in Taos, New Mexico

Comanche painter Nocona Burgess takes classic Western and Native American imagery and paints them through a modern lens. Here, in *Jicarilla Future*, he paints a subject from the early 1900s. The work will appear at *La Luz de Taos* in June at the Couse-Sharp Historic Site. "What was she facing with all the change going on? How different was her life going to be from the ones of her ancestors?" the artist ponders. "I wanted to be a part [*La Luz de Taos*] as a New Mexican painter and to be involved in the historical story of New Mexican painting and what brings us all here. It's important to keep spaces like this for future generations to see and learn from."

To purchase Burgess' work, visit www.laluzdetaos.org/sale.

3

Scott Yeager's newest work takes place in the silence of nature

While painting the grandness of the wilderness, painter Scott Yeager also captures the stillness of it. His work first appeared in this magazine through Parsons Gallery of the West in Taos, New Mexico. Later it would appear on our May 2023 cover. In this painting, *Deer Haven*, Yeager paints a place he has visited numerous times to capture deer in their little hideaway. "On this particular day, the trees and light on the mountains in the distance created a composition that really caught my eye and needed to be captured in paint," he says. *Deer Haven* is currently available through his studio and can be viewed on his website.

See more work at www.scottyeager.net.

4

William Alther's newest wildlife works wow collectors

After stunning presentations at several consecutive shows during Covid and the years that followed, William Alther showed he was an artist worth watching carefully. For anyone who took notice, and that was certainly *Western Art Collector*, the artist has not disappointed. Alther has a magnificent ability to capture natural wildlife scenes that are both subtle in their beauty and yet powerful in their presentation. Noteworthy is his ability to paint light in profoundly delicate ways. Here in *Summer Rust*, showing two sandhill cranes, Alther shows us he can expertly paint subjects great and small. The artist talks more about his work and career on our *American Art Collective* podcast, Episode 211.

View more of his work at www.williamalther.com.



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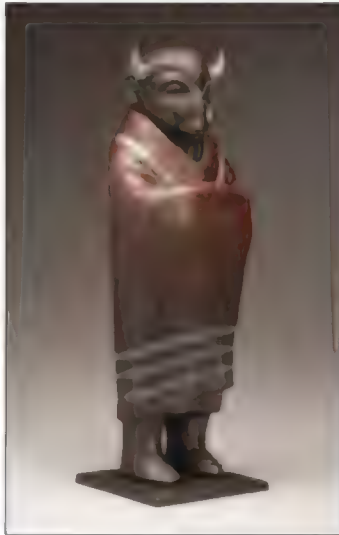
"Brave One"
17" x 6" x 5"



"The Guardian"
20" x 8" x 8"



"When Paths Cross"
26" x 9" x 8"



"Ancient Soul"
20" x 7" x 7"



"Burden Basker"
18" x 7" x 8"

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HEAVY METTLE

Idaho artist Abigail Gutting's powerful wildlife and high-octane rodeo scenes are turning heads in the art world.

BY GINA TEICHERT

*Runnin' On Empty, oil
on linen, 36 x 44½ in.
Available at the
Prix de West.*







Storm Comin', oil on linen, 20 x 40 in.

To look at an Abigail Gutting painting is to see power. Spring-loaded rough stock. Stoic wildlife. Deft paint handling. Dust, drips, and dynamite compositions. There's a confidence to her work—like an off-the-cuff sketch from a master draftsman—unhurried and unfussy. These are not the marks of a tentative painter. They're direct, packed with energy and ready to burst out of frame.

Her thundering horses and rodeo bulls conjure up visions of Gutting in the studio, cigarette dangling from her lip, music turned up to 11, summoning the swagger of Jackson Pollock, Francis Bacon, and all the bad boys of 20th-century art.

"That doesn't sound like her at all," InSight Gallery owner Elizabeth Harris laughs. "If you meet Abi, I don't think she's into rowdy music," Harris continues, noting the artist's poise and self-assured demeanor. Okay, perhaps the suggestion that these works were born of a frenetic, high-octane studio was a little off base. "Very calm and centered

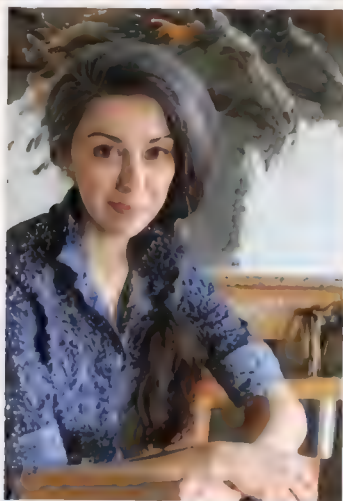
would be how I would describe Abi," says the Fredericksburg, Texas, gallery owner.

Gutting's work first caught the eye of InSight sales director Adele Wells, who then showed it to Harris. They loved Gutting's Western subjects and contemporary flair, says Harris, noting the artist's ability to convey movement and her design-forward handling of spatial planes. The team decided to keep an eye on Gutting's practice, then a lucky, in-person encounter sealed the deal.

At Briscoe Western Art Museum's *Night of Artists*, Harris was seated next to a woman she describes as lovely, quiet and reserved, but didn't immediately connect the dots that

it was the same Abigail whose work she had been admiring. "We absolutely enjoyed talking with her and her mom," she says. "Everything she says is very thoughtful and she's just really salt of the earth.

"We came home after that show and said, OK, not only do we like her work, now we've met her and she's just



really a lovely human being. And we like working with people that we like," says Harris. They asked Gutting to be a guest artist at an invitational show and kept the relationship going from there. "We get to see her a couple times a year and she's absolutely so professional," adds Harris, who will exhibit pieces by Gutting in two shows this fall.

It turns out Harris and Wells weren't the only ones watching the breakout artist gain momentum. "Abigail Gutting has been on our radar as we have watched her hone her current style," *Prix de West* committee chair Susan Roeder tells us. "Her artwork brings the best of both worlds—a command of the anatomical accuracy of her subjects that a traditional Western art painter values, along with a fascinating modernism found in her choices of color palette, brush work, fade-out techniques and edge control into the backgrounds."

"Her art is fresh, yet also instantly recognizable as hers, a sign of a truly original artist," Roeder continues. "We could not be happier that she said yes when we invited her to join this year's *Prix de West* exhibition. Abigail is a wonderful addition to our family of artists."

In preparation for her 2024 debut, Gutting attended last year's *Prix de West*, the artist tells us. She had been to the National Cowboy & Western Heritage Museum's small works show in support of her mother, Susan Gutting, and remembers being wowed by the Oklahoma institution's permanent collection.

"I was again blown away because it was all my artist heroes in one location," Gutting says of the 2023 *Prix de West*. "It was amazing to walk through and see the incredible caliber...It's too much to experience in one day," she says, citing her three-day deep dive. "I still feel like I did not fully absorb the magnitude of the show. It was incredible."

Seeing those *Prix de West* works in person was a game-changer for Gutting. "I looked through the show online before I went and it was not anything like what I had seen online. It was a completely different entity," she says. Gutting remembers a larger-than-life drawing of a Native American by John Coleman.



A Certain Flare, oil on linen, 16 x 12 in. Available at Coeur d'Alene Galleries.

"Six or seven feet tall—and in person, it was very imposing—and you know, you just don't get that online."

Gutting equates analog art with live music. "If you're listening to digital cello music, it creates a different kind of sound than if you're sitting in a room listening to someone play the cello. It reaches your ear differently, so there's a different kind of perception, even if it's subconscious," she explains. "And so I believe the same is true for painting versus digital imagery."

"I mean, we have it pretty good right

now," she says of our ability to freeze the action and review it on the spot. "I don't know, I think some schools of thought think maybe it's cut down on some observation skills artistically." While she's grateful for the convenience and cost effectiveness of digital photography (she had a film camera when she first started painting), Gutting is not a fan of Photoshop or AI tools. "For being a millennial, I'm really low-tech," she laughs.

"I'm not an archaeologist in any sense of the word, but I wonder sometimes

what will be left over from the 21st century. Five-hundred years ago, we were recovering these incredible relics of art and sculpture and architecture. And what will we have now? What will be left over?" she wonders. "So I really think there should never be a substitute for real, physical, three-dimensional art. Painting will always be three dimensional. Even if you're working on a flat surface, on some level there will be surface texture. It will always be something you can reach out and touch."

Lifelike, yet far from photorealist, Gutting's animals feel as though they might reach out and touch you back. The Arizona-born, Idaho-based artist spends her summers gathering reference at rodeos in Montana and Wyoming—camera cocked and at the ready.

When she's back in her Coeur d'Alene studio, Gutting reviews her rapid-fire action shots and selects frames to use as reference, often combining photos of several animals to create a layered composition. She spends the first days drawing and refining the design before painting—giving thought to the precise musculature and moody shadow patterns that have come to define her work.

"Especially with the horses, it tends to take me a little bit longer because I have to be really careful with the anatomy," says Gutting. "You know, if one thing deviates just a little bit from accurate anatomy, then it throws everything else off, and so it just takes a lot of time and patience."

For Gutting, the road to success has been paved by a solid work ethic—she paints six days a week—and by support from her artist mother and many in the Western and wildlife art communities. When we asked Gutting about young artists who have caught her eye, she mentioned Nate Closson. Two years ago, when we asked fellow Briscoe alum



Low Rumble, oil on linen, 20 x 16 in. Sold at the 2024 Night of Artists.



Four Minus One Equals Three on the Run, oil on linen, 20 x 30 in. Available at the Prix de West.



Of Ballads and Fables, oil linen, 30 x 48 in. Sold at the 2024 Night of Artists.

Shawn Cameron the same question, she said Gutting.

Coming off *March in Montana* and her seventh year at the Briscoe, Gutting is beaming from the “reunion environment” of these events and busy making work for new shows. “It’s a dream career and sometimes I just pinch myself that it is what it is,” she says. “It’s an incredible thing to be a part of.”

Gutting will be joining the 2024 *Prix de West* freshman class in June as a guest artist along with Tony Abeyta, Dan Friday, Brett Allen Johnson, Jerry Jordan, Mary Whyte and Kim Wiggins—an honor Gutting gets to celebrate just as she turns 40.

“Each year, the members of the *Prix de West* committee have an enormous responsibility to select a small number of guest artists from a long list



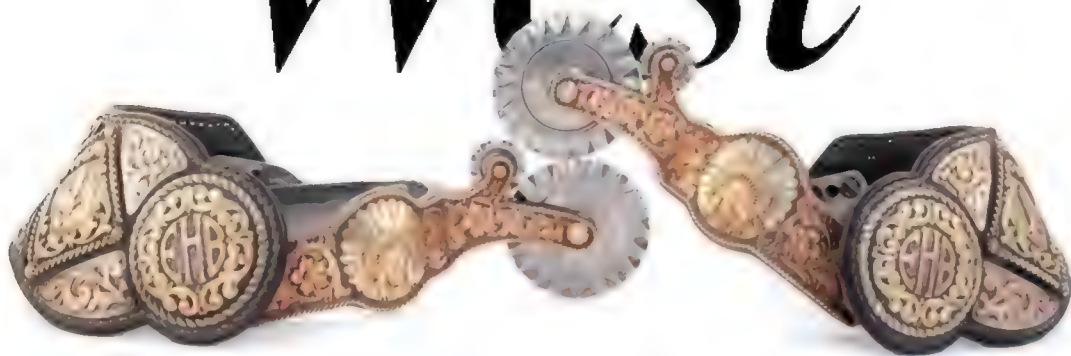
of noteworthy painters and sculptors whose work is garnering our attention,” Roeder says. “We often refer to a mantra espoused by Ed Muno, who hung the *Prix de West* show for its first

45 years—that atmosphere, feeling and mood are what connect a viewer to a piece of art. Consistent quality of creative thought and execution are also critical components that we consider. We seek artists with a track record and staying power, especially as they evolve within their styles and careers.”

With a breakneck show schedule and a bright career already behind her, it’s clear Gutting has staying power. Even if you don’t yet know her face, you know her work the moment you see it. And for a mild-mannered painter who packs a big punch, she probably prefers it that way.

You can find Gutting’s work at InSight Gallery, Coeur d’Alene Galleries, McLarry Fine Art, Bozeman Trail Gallery, and the 2024 *Prix de West*. 🐾

Designs on the West




The Art of Edward H. Bohlin

By James H. Nottage

In the broadest sense, art of the American West is diverse, going well beyond the traditions of painting and sculpture. It embraces expressions found in Indigenous pottery, jewelry and weavings. It welcomes the creative products of photographers, furniture makers and clothiers. Today's saddle makers, braiders and bit and spur makers, especially through the Traditional Cowboy Arts Association (TCAA), have brought their work to a new high in artistic but functional creations. Speaking with members of this group in recent

years, it was easy to detect a deep appreciation for the accomplishments of a significant predecessor: Edward H. Bohlin (1895-1980).

Inspired by Buffalo Bill Cody's *Wild West Show*, teenaged immigrant Ed Bohlin followed his imagination from Sweden to the United States and by 1912 was punching cattle in Montana. A few years later he landed in Cody, Wyoming, where he drove a stagecoach, did ranch work and started a family. He began to teach himself to make leather and silver goods, opening a leather shop in Cody, where he produced roughly hammered silver buckles and



Edward H. Bohlin
(1895-1980), Ray "Crash"
Corrigan (1902-1976)
double gunbelt and
Colt revolver made by
Bohlin. Available at *Brian
Lebel's Santa Fe Old
West Show & Auction*.
Estimate: \$20/30,000

Opposite page: Edward
H. Bohlin's personal spurs,
ca. 1940. Courtesy Brian
Lebel's Old West Events
and Morphy Auctions.



Edward H. Bohlin, horse and gear, circa
1930s. Courtesy James H. Nottage.

tooled leather cowboy gear. A combative temperament landed him in trouble. With the death of his wife from influenza and failure of a second marriage, he left the area, performing rope tricks with a traveling Wild West show headed to the West Coast.

Legend has it that during the show's appearance at the Pantages Theater in Los Angeles, Bohlin was approached by silent film cowboy Tom Mix, who wanted to purchase the calf-skin jacket right off Bohlin's back. Others soon recognized the flare in the Swede's manner and the things he made. In short order he found success creating tooled-leather and silver-mounted gear for stars like Mix, William S. Hart, Buck Jones, Colonel Tim McCoy and many others. In 1922 he opened the Hollywood Novelty Leather Shop and scratched out a living, picking up contracts to make leather outfits and harness for decidedly un-Western films such as *The Ten Commandments* (1923) and *Ben-Hur* (1926). In 1926, Bohlin formally organized in Hollywood as Edward H. Bohlin, Inc. The shop periodically moved over the next 14 years and the founder skillfully promoted his wares through lavishly illustrated catalogs and

developed some of the most enduring designs for Western-styled buckles, saddles and accessories. His Hollywood associations expanded so that buckles, spurs, saddles, gun belts, jewelry and other items were purchased by Jackie Cooper, Clark Gable, John Wayne, Barbara Stanwyck, Clara Bow (the "It Girl"), Gary Cooper and dozens more. With the proliferation of low-budget Western films and the coming of television, a flock of other performers took on the accessories of the Bohlin shop. Hopalong Cassidy (William Boyd), the Lone Ranger (Clayton Moore), Roy Rogers, the Cisco Kid (Duncan Renaldo),

Edward H. Bohlin
(1895-1980), Justin Dart's
Famous Edward H. Bohlin
"Mickey Mouse" Saddle
and Gear. Available at
Brian Lebel's Santa Fe
Old West Show & Auction.
Estimate: \$125/150,000





Pancho (Leo Carrillo) and more adopted Bohlin gear for both performances and for personal wear. One of the most elegant saddles, with matching gunbelt, guns, holsters and spurs, was shown off by proud owner Ray "Crash" Corrigan in a series of films co-starring John Wayne and others.

Throughout this era, Bohlin's personal skills as a silversmith advanced and his designs dominated the world of Western buckles, spurs and other fittings. He also expanded to employ other artists, especially accomplished silversmiths, many of them otherwise unknown today. Traditional bit and spur makers, including Mike Morales and Carolos Figueroa, worked with

him in the 1920s. During the Great Depression, John Pritchard began creating a famous saddle for banker Isaias William "Marco" Hellman featuring many silver plates with hand-chased images of California missions. When Pritchard died, silversmith and diemaker Phillip Fredholm completed the work. Among the most talented silver artists employed at one time in the firm was Clemens Friedell, an Austrian educated artist and accomplished smith at Gorham Manufacturing Company in Rhode Island. In addition, Dan Smed, son of a famed Chicago silversmith, Peer Smed, studied at the Art Students League in New York City and moved from there to join Bohlin for a period beginning in 1939. Their flowing art nouveau-styled silver elements distinguished the most accomplished products from the shop.

Bohlin's store was a gathering place for real



Edward H. Bohlin's personal gunbelt, ca. 1940. Courtesy Brian Lebel's Old West Events and Morphy Auctions.

Below: Edward H. Bohlin's personal belt buckle, 1940s. Courtesy Brian Lebel's Old West Events and Morphy Auctions.

cowboys and rodeo stars as well as the pretend variety. One popular rodeo cowboy was Don Nesbitt (1907-1988), a champion cowboy and livestock contractor who excelled in bull dogging as implied by his Bohlin tie bar. Cowboy detective Charlie Siringo and artists Charlie Russell and Frank Tenney Johnson were among the many authors and artists who associated with Bohlin and his products.

Ultimately, Bohlin created thousands of saddles and counted corporate leaders among his most important customers. Chewing gum magnate P. K. Wrigley and his family was chief among these, but Justin W. Dart also deserves special mention. With family connections and business acumen he led Walgreens and then Rexall Drugs, Tupperware, Duracell, Kraft Inc. and others. He helped guide the political fortunes of a young actor named Ronald Reagan, becoming a member of the president's "kitchen cabinet." As if to underscore his stature, Dart's Bohlin saddle acknowledged connections with Walt Disney

himself, featuring Disney's signature and the figure of Mickey Mouse in gold on the swells.

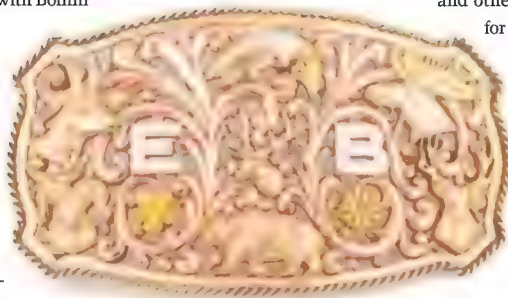
Other societal leaders rode Bohlin saddles, especially in the annual Rose Parade, while associating with each other in exclusive equestrian groups. A major collector of Bohlin goods was Jack Kreindler, founder of the 21 Club in New

even had a saddle mounted all in gold.

Bohlin himself collected Western art by Ed Borein, Joe De Yong, Kathryn Leighton and Harry Jackson and drew inspiration from Charlie Russell in creating Indian buffalo hunt and wildlife scenes for gold and silver panels on special order products including his own personal saddle, holsters, spurs and other gear. As business declined for him in the 1960s, Bohlin took up sculpting. With Russell as inspiration, he created bronze sculptures of wildlife. At the request of humorist Will Rogers' son, Jimmy, Bohlin repaired and then cast an edition of Russell's plaster model for a sculpture of his horse Red Bird.

"It's the High-Class Merchandise That Really Counts."

This motto guided the Edward H. Bohlin Co. for most of its history. Other factors, however, provide clues as to why Bohlin goods have an enduring appeal. What makes any art form or art creator of lasting note? It is said that good art captures the imagination and Bohlin's work accomplishes this with its sheer



York where he exhibited his collection of Frederic Remington paintings. Other Western art collectors devoted to Bohlin included Sid Richardson, Amon Carter and Gene Autry. Royalty, including the Emperor of Japan, and South American oil magnates expressed their Western tastes with the best of silver-mounted Bohlin gear. One South American client

Edward H. Bohlin in Cody, Wyoming,
circa 1920, as a working cowboy.
Courtesy James H. Nottage.

beauty and ties to Hollywood heroes and romanticized cowboys, Indians and Western wildlife. An appreciation for his products is supported by its inclusion in museums such as the Autry Museum of the American West, Buffalo Bill Center of the West, the Sid Richardson Collection, the National Cowboy & Western Heritage Museum and others. Bohlin masterpieces including his personal saddle, spurs, gunbelt and other accessories have been exhibited at the Montreal World's Fair, before the King of Sweden, and by the Metropolitan Museum of Art. The best works include masterful chasing and repousse work. If the auction market is any indication of excellence, Bohlin's personal spurs and gunbelt fetched respectable world record-setting six-figure prices at sales in 2022 and 2024.

The impact of Bohlin can be further measured by the degree to which it inspires other artists today, and by the fact that Bohlin's innovative designs, some of them now more than 100 years old, have created an iconic visual language that is inexplicably tied to the West and its arts. In his own time, Bohlin was an innovator and his products have an air

King of the Cowboys,
Roy Rogers (1911-1998)
on his palomino Trigger,
decked out in Bohlin
gear, 1950s. Courtesy
James H. Nottage.



of tradition. Fortunately, the Bohlin Company thrives today from headquarters in Dallas. They produce traditional pieces, as well as innovative new products. It has been written that a respectable cowboy is loyal and "rides for the brand." So, too, the Bohlin Company is all about loyalty to the quality and nature of the original brand. 🐾

James H. Nottage is Chief Curator Emeritus of the Eiteljorg Museum of American Indians and Western Art in Indianapolis. He is the author or editor of many publications on Western art and history including Saddlemaker to the Stars: The Leather and Silver Art of Edward H. Bohlin (University of Washington Press, 1996). He holds degrees from the University of Wyoming and the State University of New York and in "retirement" continues to research and write on the history of the West and especially his home state of Wyoming.



Jody Folwell (Santa Clara Pueblo) and Susan Folwell (Santa Clara Pueblo), *Large Jar with Asymmetric Rim and Mosquito Man Design*, hand-coiled clay, 13 x 9½ in.

ORIGIN

Stories

Top artists descend on Taos' Couse-Sharp Historic Site for the biannual La Luz de Taos.

By Michael Clawson

Western art has no real birthplace. No headquarters. No corporate office where all the details are stored. There is no central hub where all the artists gather every year to collect their mail and organize the exhibition calendar. The West

has many homes and many satellite branches, in places like Fort Worth, Cody, Scottsdale, Santa Fe, Denver and Great Falls. The West is everywhere.

And yet, if you were to poll the artists—and we have, albeit informally over many years—they routinely point to one place where the stars align and Western art forms a nexus of creative energy stored in the high desert. That place is Taos, New Mexico, where six artists converged together to form the Taos Society of Artists in the early 20th century, forever changing the way the Southwest could be depicted. The artists have long since died, but others have come behind them to pay homage and tribute to the work that was done in Taos more than a century ago. At the center of this continued appreciation of Taos is the Couse-Sharp Historic

Site, the former home and studios of Eanger Irving Couse and Joseph Henry Sharp.

The historic site—which also houses the Lunder Research Center, an archive and repository for a growing collection of materials devoted to Western art—is presently exhibiting *La Luz de Taos*, a biannual gala and sale to benefit and celebrate the site. The show's sale portion will be held June 14 and 15, and it will bring an impressive group of artists into Taos for the event. The artists, even the ones that haven't been to Taos before, recognize the event as a homecoming for Western art.

"Today, I continue to feel a deep connection with these artistic pioneers [in Taos], and I'm just as enchanted by the unique Northern New Mexican light—*La Luz*—as they were a century ago," says Nathanael Volckening. "I'm honored to be showing my work in *La Luz de Taos* alongside other incredible living artists who share my appreciation for the rich artistic legacy of Taos and the TSA. With *La Luz de Taos*, the Couse-Sharp Historic Site continues to demonstrate their commitment to cultural and artistic stewardship. I deeply appreciate their efforts and am glad to contribute through my own work."

Volckening will be showing *Soaring Gaze*, a work that's easy to imagine being admired by Victor Higgins or Ernest L. Blumenschein. "I've always been fascinated by the great geological formations sculpted by the passage of rivers and time, such as the Rio Grande gorge and the Grand Canyon. These landscapes offer a perspective of sublime vastness, a viewpoint shared by the noblest of winged creatures. With my painting *Soaring Gaze*, I try to evoke this expansive and transcendent perspective while also exploring formal abstractions," the artist says. "Growing up in New Mexico,



Logan Maxwell Hagege, *Rio Grande & Hollyhocks*, oil, 20 x 16 in.

I was fortunate to be surrounded by such landscapes and the rich artistic heritage they inspired. As a budding artist in Taos, I was drawn to the works of the Taos Society of Artists and other painters from the Taos art colony. In their work I saw the potential of an artistic journey that reveres tradition while embracing the spirit of modernity and experimentation."

Sean Michael Chavez, who is also from New Mexico, says Taos and its history carries weight for him that he feels in his own studio. "As a native New Mexican artist painting in a Western style, the Couse-Sharp Historic Site is a source of

pride for me. The artists who founded it and their associates played a significant role in shaping the identity of the American West, New Mexico and its people. Being world-class and classically trained artists, their decision to settle in the Taos Valley speaks volumes about the unique and precious resources this area offered. The quality of their work and the imagery they portrayed continue to influence art internationally," Chavez says. "The fact that this site, a historical treasure, remains a living and breathing entity today—with a contemporary artist gallery, library, preservation efforts and a growing collection of important



Sean Michael Chavez, *Double Down*, oil on canvas, 24 x 24 in.

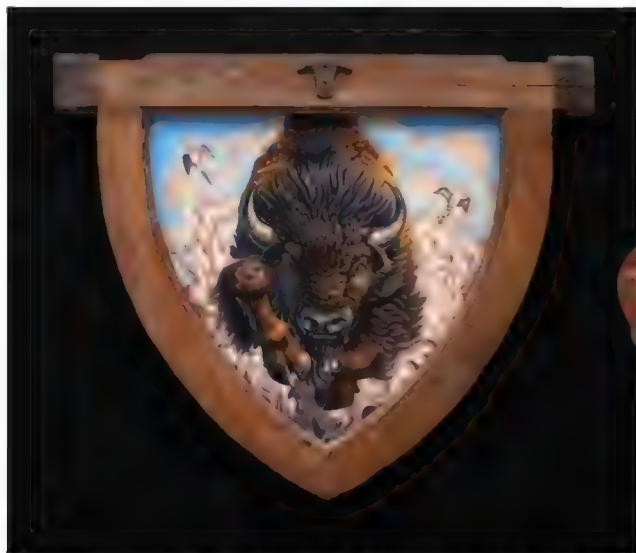
works—is a testament to its value not only for New Mexican culture but also for world culture. I am thrilled to contribute to the Couse-Sharp Historic Site in any way I can, and to do so as a New Mexican artist is an absolute honor.”

Chavez will be showing *Double Down*, which was the result of an extended period of inactivity in the artist’s studio. “With my brushes, canvases and paints inaccessible during several weeks away from the studio, I found time for reflection and consideration about what I was doing with my art. I broke my routine, took time for research and took time to play. In doing so, I gained a sense of objectivity and excitement toward my work. I found that I very much liked what I had been creating, but I also discovered an opportunity and avenue to distill my unique style even further,” he says. “The title serves as a personal manifesto to ‘double down’ on what defines my art, my commitment to it and to build upon my artistic identity. This painting marks the beginning of what I believe will show a noticeable change in my work—bold, confident, and even more distinctly the style of S.M. Chavez.”

Another New Mexican artist in the show is Jim Vogel, who is based in the small town of Dixon, which is nestled between Española and Taos north of Santa Fe. He will be showing *Buffalo Wings*, an image that was first inspired by the frame that contains it. “I started noticing how many artists do buffalo images, and I started to think how I could do it differently. Then [my wife] Christen and I found this salvaged doorway made with antique wood. Part of the frame looked like a bison running right at you when it was turned upside down. Usually I do the paintings first and then Christen will come up with the frames next, but this was a case where the frame came first and then informed the



Nathanael Volckening, *Soaring Gaze*, oil, 16 x 20 in.



Jim Vogel, *Buffalo Wings*, oil on canvas panel in antique arched window frame, 26½ x 28 in.



Autumn Borts-Medlock (Santa Clara Pueblo), *Pueblo Cloud Parrot*, hand-coiled clay, 6¼ x 7½ x 4¾ in.

painting,” he says. “I finished the buffalo but it needed something. I didn’t know what it was, but when I took our two dogs out for a walk I was noticing how the mourning doves would explode from the

brush under our feet as we walked. That is what inspired the birds in the painting. Later, while renovating a property with my son, we found this great piece of rusted iron that looks like a steer head

that we mounted to the frame.”

Vogel adds that his inspiration often goes beyond Western art—into Spanish art, folk and regional art, and wood carvings—but says a place like the Couse-Sharp Historic Site is important because it unifies art in Northern New Mexico. “The Taos founders are always there in my visual catalog. It’s always exciting to walk through the site, especially with [executive director] Davison Koenig, who is so good at giving you the sense of the place and what it was like,” he says. “That place is vital to New Mexico and the West.”



Ron Rencher, *Seeking Shade*, oil on linen, 22 x 20 in.

La Luz de Taos

Through June 15, 2024

- » Exhibition reception, art preview and open house, June 14
- » Gala and art sale, June 15, El Monte Sagrado Resort

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"Cascade Rain", 18x24", oil on Belgian Linen



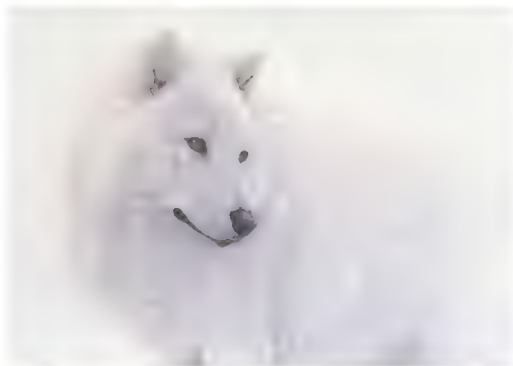
Great Falls, MT, Central Ave and 2nd St. looking East, circa 1900



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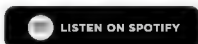
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Collector's Focus





2

Women Artists

BLAZING NEW TRAILS

One of the most iconic painters in the world, Georgia O'Keeffe, was—News Flash!—a woman, something that some of her male contemporaries early in her career were fond of reminding her. Because, you know, she apparently forgot.

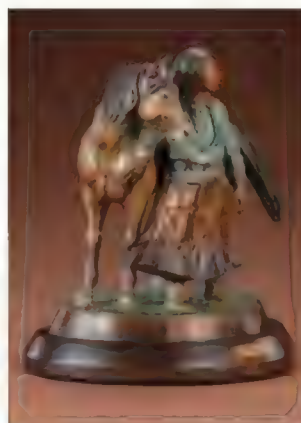
O'Keeffe, whose career has long since eclipsed the careers of those artists who were so quick to write her off, had a delightfully nuanced approach to much of the dialogue that was directed her way. She rejected

her role as a “woman artist”—“The men liked to put me down as the best woman painter. I think I’m one of the best painters,” she said—and also embraced it, later saying, “I feel there is something unexplored about women that only a woman can explore.”

The larger takeaway from her even-handed approach to all this is that Georgia O'Keeffe's path was blazed by Georgia O'Keeffe. She called her own shots and took her own risks, and she didn't let anyone else define who she was. Even today, as women artists are still underrepresented in the art world when



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compared to male counterparts, O'Keeffe continues to shine a light on women who blaze their own trail. We have seen it countless times in *Western Art Collector*, too, even going back to Issue 1, which had images by Sue Krzyston, Jamie Okuma, Deborah Copenhaver Fellows, Roseta Santiago and others—all of them defined

by their exceptional work as artists.

One artist that is making waves presently is **Kathryn Stedham**, whose images of the desert Southwest are thrilling collectors, especially at Blue Rain Gallery, where she's already had several hit solo shows. Her newest show at the Santa Fe art destination will open July 12 and

include *Desert Trio*, showing three horses framed against a large embankment. Stedham is an avid rider and lives in New Mexico, so this scene is likely one that is fond to her during her own artistic explorations. Blue Rain notes: "Feeling an urgency to portray this space, rooting out the mystic snippets of a quickly vanishing



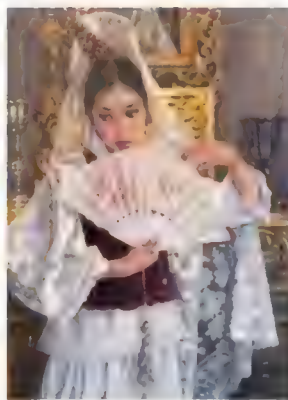
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landscape, Stedham seeks to capture its raw elegance in the rapidly changing light, vast distances, rugged escarpments, colorful mesas and hidden arroyos—to excavate the bones of existence in this terrain where the West is still wild and free and to be an explorer of this ineffable mystery.”

Patricia A. Griffin, who will be showing new work at Sorrel Sky Gallery and Gallery Wild, is known for her uniquely contemporary wildlife and nature paintings filled with incredible brushwork that begs viewers to press their faces in closer to each of her paintings. Born in Philadelphia but at home in the West, Griffin’s work has

come to represent the wildness of the land and its unbridled beauty. “My goal is to captivate the viewer in a moment of presence, inviting them into a timeless space through the illusion of color,” she says.

Another artist creating exceptional work in her own way is **Brenda Murphy**, who works in a variety of mediums, including with pencil and paint. Murphy has recently had strong shows at *Night of Artists* and other shows, and continues to raise her profile by churning out marvelous work that speaks to viewers. One of her newest pieces is *Of Two Worlds*, which shows Cynthia Ann Parker, a

woman who was captured and raised by the Comanche in the early 19th century. She later gave birth to Quanah Parker, the last free chief Comanche chief. Murphy captures the detail of the scene: the tenderness of new baby, a mother’s unconditional love and the historical setting of an important chapter in the West.

Through the remainder of this section, you’ll hear from prominent women artists, along with galleries and institutions, that discuss their many contributions to the Western genre.

At **Legacy Gallery** in Santa Fe, New Mexico, collectors can find many



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significant female artists among the large repertoire of paintings and sculptures. For artist Paige Pierson—shown here with the painting *Thunderhead, Rio Arriba*—the majority of her imagery comes from rural America, specifically the American Southwest. “I also draw infinite inspiration from space as I’m particularly fixated on the concept of outer and inner space as both a noun and a verb,” she says... “The suffocation from urban life has brought me closer to the

landscapes I often paint. The American Southwest continues to represent the concept of space as precious and finite.”

Artist Robin Laws, featured at Legacy’s Manitou Galleries, describes what inspires her artwork: “Ever since my beginnings in a two-room schoolhouse in the farming and ranching community of Woodrow, Colorado, I have attempted to describe my surroundings, feelings, values and dreams visually through artistic expression. I love

the high plains, the wide-open spaces and the subtle beauty of the grasslands where I’ve lived my life. I grew up here, as did my mother, her mother and her mother’s mother. The inspiration for my work is all right here.”

Terri Kelly Moyers was raised in Alberta and British Columbia, where her father raised quarter horses. Today, Terri and her husband John Moyers live in California. In Canada, her early art influence was Carl Rungius, and later she became a student

of Clarence Tillenius and Robert Lougheed. Find her figurative works, like *Tradition* and other figurative works, at Legacy Gallery.

Many of the artists at **Mountain Trails Gallery Sedona** have been drawing, painting or making forms out of clay since early in their childhood. “While others picked up the tools of their trade later in life, sometimes out of necessity, there was often an inexplicable drive to express what needed to be said,” says gallery director Julie R. Williams. “Women artists have been historic participants in creative expression with a growing prominence in the profession, and we are proud to shine a light on a group of these inspiring artists who all have their heartfelt stories to tell. It is my joy to share the rich background of these women with collectors who are intrigued with the work, but might not know about their fascinating life experiences or their awards and exhibitions.”

When collecting, Williams adds, “My advice has always been to get to know the work of artists that have caught your eye, and then choose a gallery that has weathered the storm of trends. Remember to purchase what makes your values shine.”

Over the last four years, Tehachapi, California—a small, picturesque town nestled in the Kern County Mountains, with scenic vista, ranches, vineyards and friendly people—has become known as a destination for plein air artists from across the country. In May, 50 nationally known artists, over half of them women, attended the *Art 2024 Tehachapi* paint-out sponsored by the **Tehachapi Arts Commission**. They spent four days painting and sketching, visited a working cattle ranch and spent a day with a herd of wild horses that have lived in the mountains for more than a century. Their finished work was submitted and juried into the *Art 2024* show to be held in Tehachapi from July 19 to 21. An opening event is planned for July 19, with tickets available at



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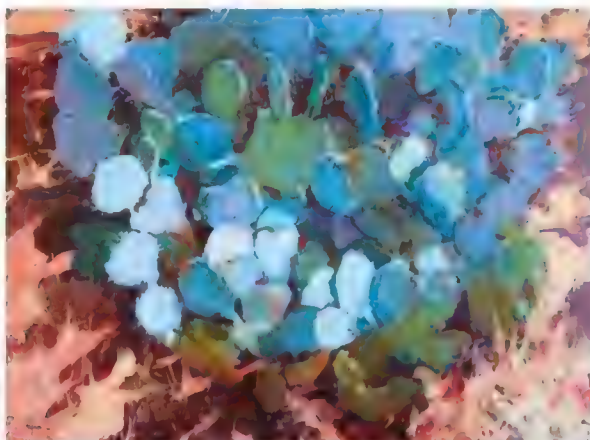


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13. Carolyn Mock, *Fire on the Prairie*, oil on board, 30 x 40 in. 14. Carolyn Mock, *Sunshine and Equine*, oil on board, 18 x 36 in.
15. JaNeil Anderson, *Sunset Trail*, oil, 16 x 20 in.



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www.artstehachapi.org

Featured artist for Art 2024 Tehachapi, Laura Wambsgans, won Best of Show at Art 2023 for her oil painting *Engine 29*. After working in the recording industry and spending two decades as a sculptor, Wambsgans now paints landscapes with oils. Artist Nora Koerber comes from the world of commercial illustration and is relatively new to fine art and plein air. Her style is that of "impressionistic realism" and she uses a painterly approach to much of her work. Movement is a common thread in her landscapes, found

in pieces like *Stillness and Locomotion*. Native Californian, Debra Holladay, has painted since childhood. She works both in studio and plein air. Her art adventures have included treks to national parks and into the Sierras. For her piece *Ol' Faithful*, she says, "I am drawn to the unique character that time bestows on well-used objects, including cars, tools and vessels."

Santa Fe Art Auction is very pleased to present fine works coming to auction this year by Dorothy Brett and Barbara Latham, two women painters

who rose to prominence in the early 20th century, and were deeply inspired by the landscapes and cultures of the Southwest. Both Brett and Latham moved to Taos, New Mexico, during the 1920s, a hotspot for artists after the establishment of the Taos Society of Artists just 10 years prior. Each gained a deep admiration for the nearby Taos Pueblo, and painted portraiture, landscapes and pueblo scenes to explore the richness of Indigenous customs and ways of life. Brett's *Indian Women Watching Horse Race* (est. \$10/20,000)

16. Lori Putnam, *Blue Paddle Cactus*, oil on linen, 30 x 40 in. 17. Elizabeth Sage, *The Red Blanket*, oil on linen, 30 x 24 in. 18. Cindy Sorley-Keichinger, *Contested*, acrylic, 24 x 18 in. 19. Lori Putnam, *Seeing Red*, oil on linen, 12 x 24 in.



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and *Changing Woman with Hero Twins / "Walking Beauties"* (\$8/12,000) explore pueblo ceremonials and highlight the role of women in Taos culture. Latham's painting *Goat Herd*, estimated at \$10,000 to \$15,000, suggests a spiritual balance with nature through composition, and a reverence for the Southwestern landscape.

For artist **Carolyn Mock**, her process is usually more mental than physical. "As I paint another painting or go about my day, I will keep thinking

about an idea," she explains of her process. "Sometimes a germ of an idea will start from a word, thought or photo, or something I saw that touched a chord. Sometimes it won't get painted for years but the nagging idea is there. Eventually, I start gathering the reference and doing the research. The most successful paintings are the best thought out. I keep a running mental list. If they go away and don't 'nag,' they won't be as successful." Find Mock's work, like her oil on board piece *Fire on the Prairie* and *Sunshine*

and *Equine*, at the *Women Artists of the West Invitational Art Show* that opened May 4 at the Woolaroc Museum. Mock is also represented by Sunset Ridge Gallery in Pawhuska, Oklahoma.

JaNeil Anderson gets inspiration for her work from the life she loves on cattle ranches in the Southwest. At the start of her career, Anderson worked in pencil, then moved to pastels and now works in oils. Her intricate painting style, the fine details of oils and her appreciation for color allow her works to capture a



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moment in time—pulling at your heartstrings as you imagine the story behind the piece.

Her painting *Sunset Morning*, pictured in this section, will be included in the upcoming *Summer Stampede* show at the National Ranching Heritage Center in Lubbock, Texas, on June 1. She will also have work at *Hold Your Horses! Invitational Exhibition and Sale* at the Phippen Museum of Western Art in Prescott, Arizona, starting July 6. Currently, Anderson has work at the Desert Caballeros Western Museum in Wickenburg, Arizona, for the *Cowgirl Up!* show running through Sept 1.

“As an artist, my inspiration comes

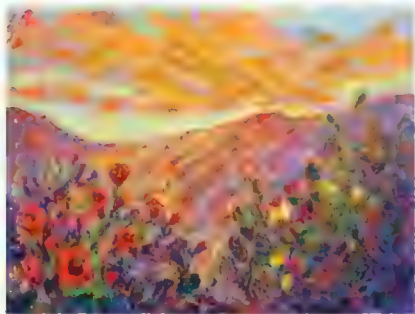
from the natural world around me,” says **Lori Putnam**. “I am constantly in awe of the beauty and complexity of our environment, and it is this sense of wonder that I attempt to capture in my paintings. Whether it’s the dramatic light of a sunset, the softness of a misty morning or the vibrant colors of the desert, I am always looking for ways to convey the essence of what I see through my art. I want my paintings to evoke a feeling of connection and to remind viewers of the beauty that can be found in even the most ordinary moments or subjects.” Whether she’s painting a blue paddle cactus or cows in a stream, Putnam’s goal is always the same: to capture the

essence of what makes that subject unique and special.

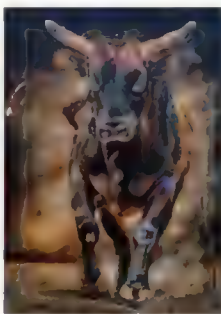
To those looking to collect, Putnam says, “I would advise you to prioritize pieces that speak to you emotionally, rather than solely focusing on their monetary value.”

Throughout her lifetime, **Elizabeth Sage** has explored nearly every genre of art from style, technique and subject. “Still, I have always returned to my roots of Western art where a connection between the land, the horse and the cowboys whose love and work both bring me endless joy and a sense of belonging,” the artist shares. “Painting what I know comes naturally having

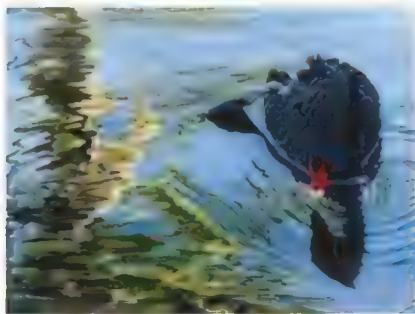
24. **Santa Fe Art Auction**, *Changing Woman with Hero Twins / "Walking Beauties"*, 1940, oil on board, 10¼ x 14¼ in., by Dorothy Brett (1883-1977). Estimate: \$8/12,000 25. **Santa Fe Art Auction**, *Goat Herd*, oil on canvas, 25 x 34 in., by Barbara Latham (1896-1989). Estimate: \$10/15,000 26. **Barbara Meikle**, *Yackity-Yack*, oil on canvas, 10 x 20 in. 27. **Bonnie Conrad**, *Portrait: The Fowlers*, oil, 14 x 11 in.



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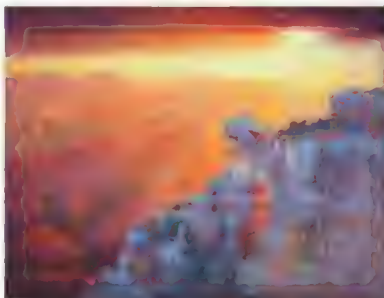
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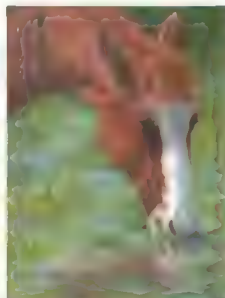
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grown up on a working ranch—it's who I am. I believe my work reflects the frustrations of the old and new styles both in ranching and in today's art world—a balance between what always seemed in opposition between loose flowing brushstrokes with lost and found edges, integrated with strong detail and reflective light and shadow. This is a balance I find wonderfully captivating. There's a freedom of imagination for both myself, and those who ponder my works to find an up close and personal moment—a story to relate to."

Barbara Meikle's inspiration comes from the animals that she paints and the landscape they live in. "I'm constantly fascinated by the many ways animals express themselves, with a flick of a tail or the cock of an ear," she says. "I use color as well as texture to explore different ways to capture these beauties. It's amazing the kind of energy a brightly

colored painting can create—how a person feels about color is revealed too. Since the way I use color is a little unexpected, my work, whether paintings or sculpture, often elicits outright surprise and joy from the viewer. My hot color patinas on bronzes are definitely what makes them stand apart. I also want to make sure my three-dimensional work relates to my oils on canvas."

Artist **Cindy Sorley-Keichinger** lives on a farm near Lloydminster, Alberta,



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Canada, and is primarily self-taught. Her work reflects her love of nature and wildlife. "In these trying times, it is nice to enjoy the peace of nature and scenes of animals," the artist says. "A study has found that paintings of nature and wildlife have a calming effect on people, and some workplaces have brought in nature walks to help their staff relax." Sorley-Keichinger's paintings try to bring this serenity into her work.

Sorley-Keichinger is a member of several artist organizations: Artists for Conservation, Society of Animal Artists and Women Artists of the West, to name just a few. She is also proud to have designed a coin for the Royal Canadian Mint. Her advice to buyers: "Love the piece you are getting. That is all that really matters in the long run!"

Molly Sims primarily paints wildlife as well, with a concentration on birds. When asked why, she says, "There are

28. **Barbara Meikle**, *Cactus Canyon Sunrise*, oil on canvas, 36 x 48 in. 29. **Stefanie Travers**, *Relentless*, oil on canvas, 36 x 24 in. 30. **Cindy Sorley-Keichinger**, *Left Turn*, acrylic, 9 x 12 in. 31. **Cindy Sorley-Keichinger**, *Moonlit Stroll*, acrylic, 24 x 36 in. 32. **Tamara Magdalina**, *Lit Up the Earth*, oil on canvas, 30 x 40 in. 33. **Teresa Lynn Johnson**, *Cool Water*, oil on canvas, 24 x 18 in. 34. **Barbara Meikle**, *Cloud Dancer*, bronze with colored patina, ed. 5 of 30, 7 x 7 x 4 in.



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miracles happening all around us if we take the time to look. The light is what defines a subject and makes it interesting. Spending time outdoors can heal and refresh our souls. I strive to help my viewer connect with nature and see how beautiful and precious it is." Sims considers her style to be classical realism, striving for her subjects to feel lifelike, "so my viewer can connect with an animal's spirit to see the beauty and innocence that I see," she says. "I like to have a single focus and sometimes keep my backgrounds looser. This style works

well with what I want to accomplish."

"I see so many metaphors from the creatures we share this life with that illuminate our own," says **Stefanie Travers**. Decades as a farrier, colt-starter and clinician, these formed a great well from which she now draws her artistic inspiration. "I find such wonder at the pure and ridiculously artistic forms of these beings," she continues. "It's the craziest challenge to recreate them on canvas, exploring how on earth to do that elegantly with oil paint. That shimmer of light glistening upon a hide;

deep in an eye that looks through you to places far away; the richness of time; weather worn leather or a fine silver bit; a nostril flared in anticipation...I believe a piece of art should reach out, grab you by the heart and refuse to let you leave the room. Paintings are beings unto themselves and definitely carry the life and energy of those who created them. Art must be felt first and foremost."

During her professional career **Tamara Magdalina** has done a lot of work with her students, inspiring new generations of creative individuals to

35. **Stefanie Travers**, *Illuminate*, oil on panel, 14 x 20 in. 36. **Stefanie Travers**, *A Kinship*, oil on panel, 25 x 31 in.

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Carolyn Mock

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www.carolynmockart.com

Cindy Sorley-Keichinger

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Elizabeth Sage

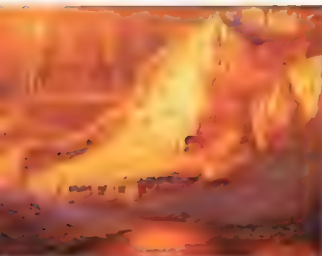
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notice the beauty in the land, the animals and the people. To be a part of her student's growth and character development has always been a parallel effort to Magdalena's personal artwork. Her inspiration comes through the beauty of nature, and perseverance through hardships. She was trained in the fine art classical technique and represents the traditional European school of art. Preservation of Western values and the way of life for future generations is the artist's life's mission.

The beauty and wonder of the world and life inspire artist **Bonnie Conrad**. "There is such a thrill in being able to bring something to life on a two-dimensional surface simply through skillful use of design, value, color, stroke work and attention to edges, while staying

mindful of keeping the center of interest in a starring role," says the artist. "Above all, I want my work to inspire a response from the viewer."

Conrad celebrates in many things that she brings to life through painting: the skill of a Tarahumara basket weaver, a Native American "fancy dancer," the bond between a mother and her newborn or the trust between a cowboy and his mount. "I may connect 'in spirit' with a brilliant sunflower that stands out against a deep blue sky or a group of magnificent horses splashing across a river on a warm summer day," she adds. "It is not my intent to copy nature, but rather, I wish to play the role of creator using my skill to comment on a subject as it interacts with its environment."

The inspiration for **Teresa Lynn Johnson**'s piece *I Spy* came through the beautiful warm colors of the fox's coat against the cool snow. "I live in the country and often see wild animals on our property," she says. "With no people around, I am privileged to catch a glimpse into their animal world. This fox has an intense focus on the object that caught his attention. I titled the painting *I Spy* because it is reminiscent of one of my children's favorite books I would read to them when they were young. They loved focusing intently to find their treasure in the book." Johnson's piece *Cool Waters* also has the beautiful warm sorrel color against the cool greens of the water. She adds, "I enjoy developing the contrast of warm and cool colors in my work." 🐾

37. **Tamara Magdalena**, *The Evening Organ Melody*, oil on canvas, 24 x 30 in. 38. **Bonnie Conrad**, *Treasure*, oil, 11 x 14 in.
39. **Teresa Lynn Johnson**, *I Spy*, oil on canvas, 20 x 40 in.

Lori Putnam

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Tamara Magdalina

"The Evening Organ Melody"

Oil 24X30"

Canyons & Deserts

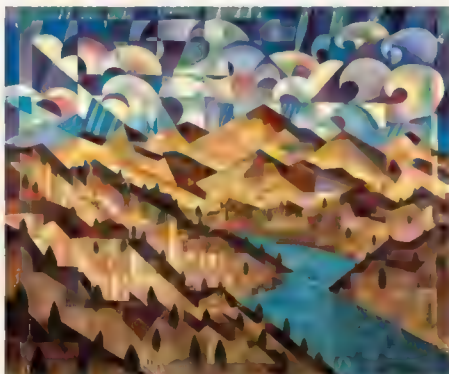
INTO THE SHADOWS

Southwest—Thomas Moran, Edgar Payne, Maynard Dixon and many others—depicted a great and rugged North that seemed to make vast distances and the harshness of the Mexican, Texas, Utah and Colorado

One artist who has followed in those famous footsteps is **G. Russell Case**, the Utah painter who has brought renewed interest in the land-



E. G. Russell *Canyon View*, oil, 36 x 58 in. Available at the PMA 36 West, Casanova City, OK



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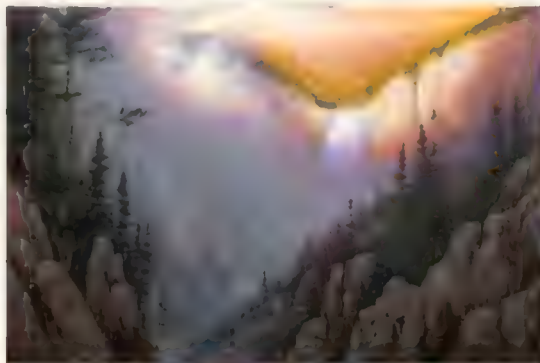
Amid the sagebrush and gentle hills of his compositions are usually several figures painted with half a dozen brushstrokes, their tiny bodies giving weight to the immense scale of the land and sky. Case will be debuting new work at this year's *Prix de West* at the National Cowboy & Western Heritage Museum

in Oklahoma City beginning May 31. One of his new pieces is *Early Risers*, which is based on a "place called Red Mountain, still with working ranches and wide-open range. It seems like it is always sunny there, with a usual hint of cloud," Case says about the work.

Another artist who has been exploring

the subjects of canyons and deserts is **Jeff Cochrane**, who shows some of his work at Manitou Galleries in Santa Fe, New Mexico. One of his newest pieces is *The Dream to be Complete*, a landscape shattered into a kaleidoscope of color and shapes. Cyndi Hall, the general manager at Manitou, calls Cochrane a brilliant

2. Manitou Galleries, *The Dream to be Complete*, oil on canvas, 64 x 74 in., by Jeff Cochrane. 3. Brett Allen Johnson, *Above the River*, oil, 12 x 16 in. Available at La Luz de Taos, Taos, NM. 4. Legacy Gallery, *The Sheep Tenders*, oil, 30 x 50 in., by G. Russell Case.



artist and notes, "This is a new look for Jeff and we love it." The artist is at an exciting part of his career, with a noticeable shift in his studio. Earlier work was looser, impressionist pieces with thick impasto curling up off the canvas. With

The Dream to be Complete, the artist shows why he's someone to follow.

Another artist doing major work in the area of canyons and deserts is **Brett Allen Johnson**, whose work will next appear at *La Luz de Taos*, which is now open at the

Couse-Sharp Historic Site in Taos, New Mexico. "Above the River is a depiction of the Rio Grande Gorge in the Taos Valley, with Sangre de Cristo mountains in the background," Johnson says. "I love the area and the culture, and I'm always happy to



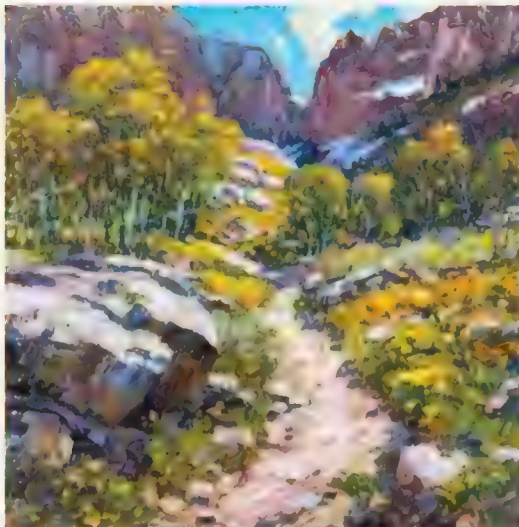
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support the Couse Foundation's mission to keep the Taos Society relevant." The work will be available to purchase at the sale portion of *La Luz de Taos* on June 14 and 15.

Through the remainder of this section, you'll hear from individual artists, galleries and museums on the many nuances that go into creating and collecting paintings that depict canyons and deserts.

Among the many paintings and sculptures represented by **Legacy Gallery** in Scottsdale, Arizona, is a wide variety of subject matter that includes gorgeous canyons and deserts. Kenny McKenna showcases *Sandstone Cliffs* and *Cottonwoods*. His painting subjects are widely diverse, with an emphasis on landscapes. "I simply paint what interests me," the

artist says. Cyndi Hall, gallery general manager adds, "His paintings elicit a sense of warmth and calmness, an open invitation to explore and share the inherent ingredient of the infusion of sunlight."

Hall also points out the canyon and water scene by Bill Davidson's *Flowing into the Light* and a G. Russell Case canyon image titled *The Sheep Tenders*.

8. **Cody Country Chamber of Commerce**, *Spirits in the Wind*, acrylic, 27 x 43 in., by Max Werner. 9. **Cody Country Chamber of Commerce**, *High Noon*, oil, 30 x 26 in., by Ralph Oberg. 10. **Steve Hastings**, *Lush Life*, oil on canvas, 60 x 48 in. 11. **Brad Teare**, *Canyon Journey*, oil on canvas, 48 x 48 in.



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"Case draws inspiration from creation, placing little value on literal translations," says Hall. "His sweeping, idealized renditions of the Western landscape are compositions that blend the beauty of the created world with the rich imagination and originality of an artist's mind."

"Davidson paints from his studio on Lake Lanier north of Atlanta. His work is in numerous private and corporate collections nationwide. In recent years many of his images have been in publications including *Art Business News*, which called his work 'the latest, most exciting, most innovative release worldwide.'"

For the 19th annual *Quest for the West*

art show and sale on September 6 and 7, at the **Eiteljorg Museum** in downtown Indianapolis, patrons can expect to find beautiful paintings and sculptures—along with miniature works—by 50 top Western artists. This includes works that depict canyons and deserts.

These gorgeous examples and so much more will be available for purchase by pre-registered guests during the Eiteljorg's celebration. *Quest for the West* is known for attracting outstanding quality and hospitality, with the unique opportunity to meet the artists. On Friday night, September 6, many of the same artists will offer smaller, more

affordable items during the *Miniature Art Sale*. Saturday night, September 7, is the popular *Quest for the West* main sale, where art awards are presented during an awards dinner.

Artworks remain on view at the Eiteljorg from September 8 to October 6. To register for the sale weekend or for information, visit www.quest.eiteljorg.org.

Organized by the **Cody Country Chamber of Commerce** comes another significant annual showcase known as the *Buffalo Bill Art Show & Sale*—an invitational show for contemporary Western artists. "Our 105 artists represent a wide variety of mediums, from oil and bronze



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to pastel and scratchboard,” explains show director Katelyn Parker. “A wall sale of miniature artwork hangs inside the renowned Buffalo Bill Center of the West in Cody, Wyoming, from Memorial Day through Labor Day.” These small works are also available to view and purchase online.

Beginning in mid-August, the 43rd *Buffalo Bill Art Show & Sale* gallery of works will open in anticipation of the Live Auction event on Friday, September 20. Join artists in Cody or register to bid by phone. New artists to the show this year include Stefan Savides and Tony Pro.

“The [show’s] participating artists submit remarkable works that honor the rich cultural heritage of the American

West,” says Parker. “Each piece captures the essence of our location, from the remarkable landscape to the incredible wildlife and legendary figures who helped shape the West, and the town of Cody. We are beyond grateful to our loyal patrons who, by expanding their personal art collections with pieces from this prestigious show, play a role in preserving the legacy of the frontier for future generations to discover and enjoy.”

Artist **Brad Teare** loves the breathtaking landscapes of the American West—towering canyons, massive rockfalls and the solitude of the desert landscape. “For me, palette knives are the perfect tool to capture the untamed essence of these

landscapes—the vibrant hues of sand and soil, the textures of rocks and the energetic cascade of water,” he shares. “I aim to record the emotions they stir in me in rough-hewn color—awe, peace and a profound connection to nature. I want my paintings to be a gateway for others to experience the same wonder that fuels my passion as an artist.”

When collecting for canyons and deserts, Teare says, “Remember that a great painting should not only capture a unique moment but, above all, spark joy.”

Painter **Steve Hastings** is best known for creating large landscape paintings in a surrealist style. “My paintings depict landscapes of the American Southwest

16. **Steve Hastings**, *Gentle Giant*, oil on canvas, 60 x 48 in. 17. **Steve Hastings**, *Tower of Flower*, oil on canvas, 60 x 48 in. 18. **Carol Amos**, *The Red Cactus*, oil on canvas, 20 x 16 in. 19. **Naomi Brown**, *Moon Over Superstition's*, oil, 24 x 48 in. 20. **Eiteljorg Museum**, *Sonoran Elves*, bronze, ed. of 45, 14 x 15 x 6 in., by Gerald Balciar. Included in the 2024 Eiteljorg Museum's *Quest for the West* art show and sale.



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with a touch of magical realism,” he notes. “Largely based on the seasonal blooms of the many cactus plants found in the Chihuahuan desert that stretches from northeastern Mexico to Southwestern America, my work is an attempt to create a space where the viewer can catch a glimpse of nature’s eternity.”

To his collectors and friends, Hastings says, “There are many things in life that will catch your eye, but only a few will catch your heart. Pursue those.”

Carol Amos shows off two of her desert paintings—pictured within this section—to be exhibited at the *Women Artists of the West Invitational Art Show* hosted at the Woolaroc Museum and Wildlife Preserve. “[These paintings] celebrate how I experience the West—through

shapes, patterns, colors and the dramatic effects of sunlight,” Amos says. “My personal ‘West’ is the combined sensory impact of unique landscapes, plants, animals and people. I hope my work conveys the lifestyle, self-reliance, wildness and awe that I feel in this vast and varied environment.” The show opens May 4 and closes August 4.

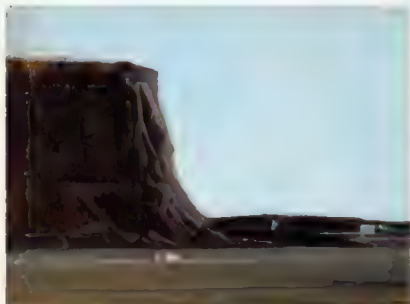
When it comes to collecting, Amos shares, “I value the connection between what I see, why I am drawn to a piece of art and what the artist was thinking during the creation of the piece. I am attracted first to work with a compelling design of a subject and colors I like. After that, I notice the subtleties of the idea behind the composition and the artistic skill...If I feel a connection to the idea and the composition, then I get to the most important

considerations—Do I want to see this piece everyday as part of my home? Do I love it and want to live with it?”

Yet another artist in the *Women Artists of the West Invitational Art Show*, **Jan Marie De Lipsey** presents desert masterpieces like *Destination* and *Kanab Canyon*. “Upon my first trip [to the Southwest], I fell in love with the high deserts and canyons of the four corners; New Mexico, Arizona, Utah and Colorado,” says De Lipsey. “The thin atmosphere here creates a magical light. Red, bluff and ochre canyons are spotted with pale greens, violets and yellows that dazzle. My home in Northern New Mexico is known as the land of shining rock, sandstone deposits that sparkle and change through the day. The austere and quiet beauty of the



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high desert is not readily 'see-able.' If you exercise patience, though, she will bare her mysteries."

As summer approaches in the Phoenix Valley, **Naomi Brown** is getting excited to finish up her new home that her family has been building. "I am especially excited for my new studio and the much-needed extra space that it will give me for my larger paintings that I will be working on," she says. "As an artist, it's so important to have a welcoming, comfortable space to help with your creative process. I love to have a comfortable chair or couch to relax and think. I love having some of my favorite treasures I have found in the desert or in thrift stores over the years. I also

need my favorite music playing, some of my favorite snacks and, of course, my favorite drinks."

Out of Brown's charming process comes the desert beauties she's most known for, including pieces pictured here: *Dreamy Evening*, *Desert Pinks* and *Moon Over Superstition's*.

For artist **Dawn Sutherland**, the Grand Canyon is her muse—with never-ending moods and scenes waiting to be painted. "It takes a few days of floating between the majestic canyon walls before one starts to feel a shift from the frenzy of life above, to the relaxed flow of life on the river," she says. "Time and distance are measured with side canyons, sandy beaches and rapids—and


that is the rhythm of the river."

Sutherland's canyon painting, *Rhythm of the River*, will be available at the 16th annual *Grand Canyon Celebration of Art* from September 7 to 15. "Owning original art is so much more than a purchase," she says about collecting. "It's an investment that links the painter, the purchaser and the landscape."

Scott Yeager has always been drawn to the ancient dwellings of the Southwest and the civilizations that called it home. It is believed that the inhabitants of the ruins domesticated wild turkeys for food and feathers. In *Return to Nature*, pictured here, Yeager found it interesting that the wild turkey is still there even though the people moved on. *Return to*

Nature is available at Parsons Gallery of the West in Taos, New Mexico.

"We talk often about artists' inspiration in their art and for me, that's quite easy," says artist **Steve Latimer**. "[That would be] Ed Mell, my mentor and first cousin, and Southwest landscapes." Growing up in the Southwest gave Latimer the basis for his knowledge of panoramas of the Western desert. "Ed Mell definitely provided the knowledge of creating these subjects and how he prepared and painted them and always got it right," the artist adds. "My favorite places to go when researching is northern Arizona and southern Utah. These areas provide the color shapes and shadows I want to paint. The paintings I create show the linear line and perspective, that mesas, deserts and mountains create naturally. I say to artists and collectors, 'Paintings want to draw you into the moment they were created.' Sometimes it's easy to see or maybe it's complicated."

Find Latimer's work at Faust Gallery in Scottsdale, Arizona, and Santa Fe, New Mexico. 



28. Eiteljorg Museum, *Autumn Serenity*, oil, 48 x 48 in., by Brad Teare. Image courtesy of the artist.

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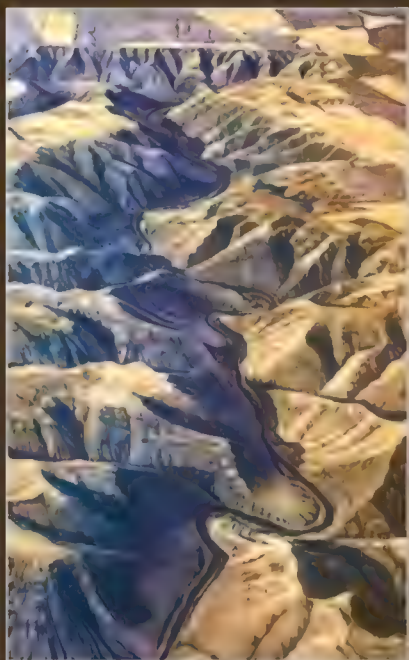
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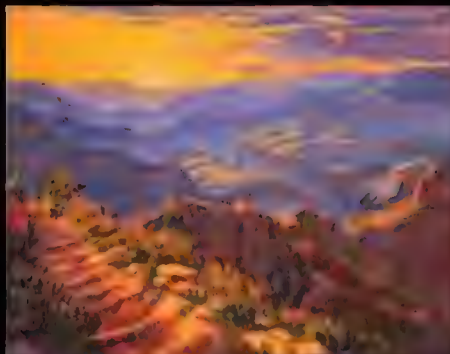
These paintings and more available at the **Women Artists of the West**
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Canyon Sweeps, oil, 22x28"

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FAUST GALLERY

Scottsdale, AZ and Santa Fe, NM



"I'll Bring You Another One", oil, 16x20"

JaNeil Anderson

www.janeilanderson.com • janeil.anderson56@gmail.com

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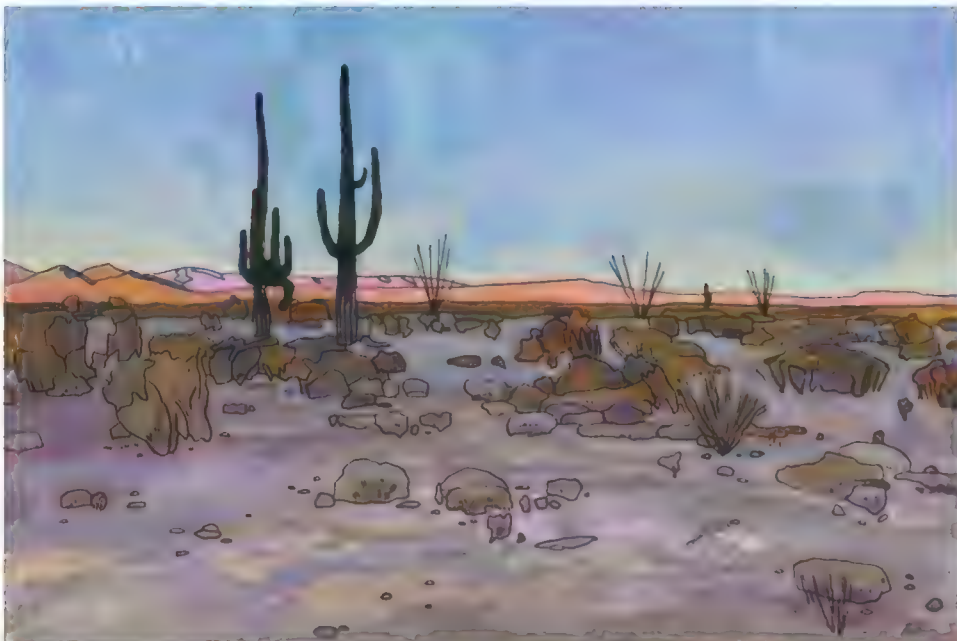
Western Art Previews & Reports





Eric Merrell

The Land Remains



East of Why, acrylic and archival ink, 16 x 24 in.

With design, color and the California desert in mind, Eric Merrell features a stellar display of paintings for his show *The Land Remains*, hosted at Maxwell Alexander Gallery in Pasadena, California. Merrell admits to not highlighting any specific theme but rather, attempts to show how amazing and unique the desert is. “[It is] something worth protecting,” he says, adding that it’s also about a “sense of play.”

Merrell also paints the California desert most often since it’s the closest to him “and has so many unique and quiet places,” he adds. “Over the past few years, I’ve been digging into themes of water, transportation and extraction in the West, but these new pieces for the show avoid the ever-present human element in the landscape as a way to refocus on the land itself. Since we now know these aren’t empty wastelands but complex ecosystems, how does that change what we make of them?”

In nearly 10 paintings, Merrell depicts some favorite California locales, mixed in with Arizona landscapes as well. In *East of Why*, we find a classic scene depicting the Arizona desert, executed in the artist’s distinct style. “I saw this [view] on my return from a solo trip to Tucson in 2018,” says Merrell. “My check engine light came on after I left Tucson, [and] it ended up not being a bad place to stop for a little bit and reflect. I find landscapes interesting as self-portraits—the depiction

of a place becomes inseparable from the person observing and immersed in the place..."

Merrell says that the most notable part for viewers will be the inclusion of linework, "which might be akin to overlaying my sketchbook drawings onto some of my oil paintings," he says. "Perhaps it highlights a little more of what I'm thinking about while working—delineating edges with line, rather than solely by color shifts [found] in my oil paintings."

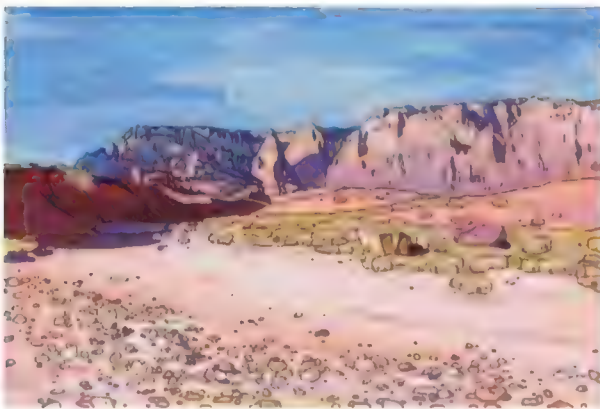
He also adds that while he normally works in oil and watercolor, he switched mediums to acrylic for this particular show to accommodate drawing with archival ink. "For viewers who know my oil painting, these will have some elements of familiarity, but they're also circling back to my school days. I was experimenting with all sorts of mediums: printmaking, zines, etc., and I started doing some two-dimensional and three-dimensional work based on simple shapes of color while incorporating line. The acrylic is handled a lot like I would oil—scumbling, loose brushstrokes—but this time with more sophisticated color..."

Merrell feels that each painting is a chance for him to grow artistically, which is why he chooses different mediums and new ways of experimenting. "It's how I ended up painting the desert in the first place—as a challenge to learn better color without leaning on value a lot," he says. "Can I create depth and space without strong light and dark contrasts? There's sure a lot of that kind of depth in the desert." This can be found in other show pieces like *Split Rock* in Joshua Tree National Park near a trailhead and day-use area. "I love the enormity and mass and split of the boulder," says Merrell. "They're so evocative of those parts of the Mojave Desert."

View these desert beauties and so much more at Maxwell Alexander Gallery from June 8 through 22. 🐾



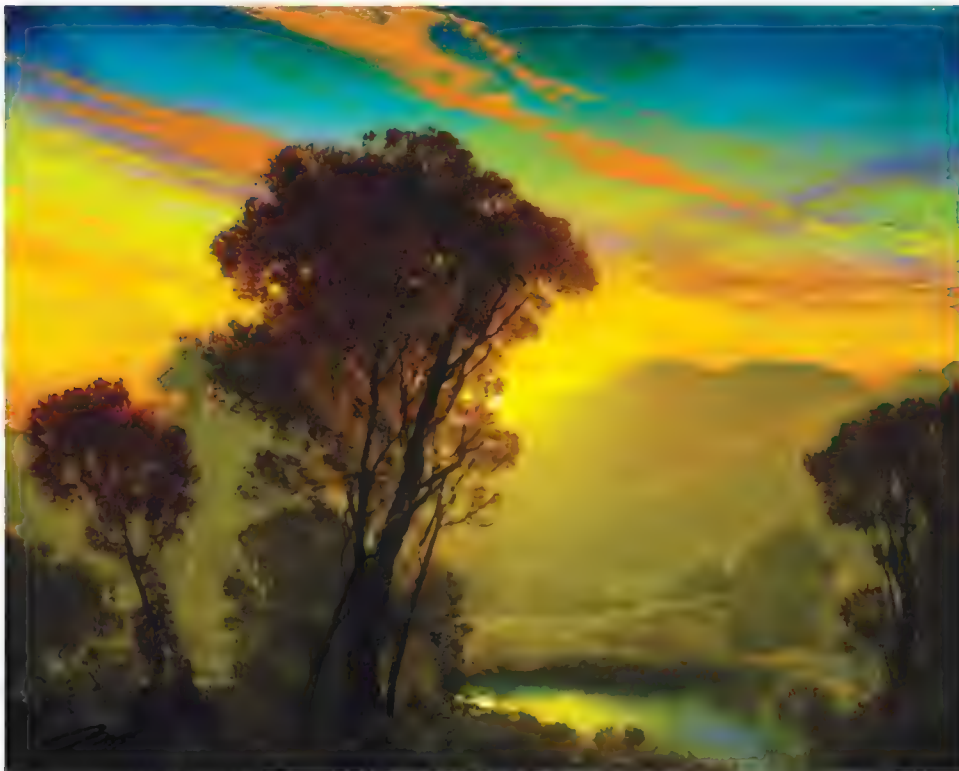
Split Rock, acrylic and archival ink, 16 x 24 in.



Cathedral Rock, acrylic and archival ink, 16 x 24 in.



Corn Springs, acrylic and archival ink, 16 x 24 in.



Just Beyond Twilight, acrylic, 16 x 20 in.

Dale Terbush

Magical Realm

Dale Terbush says, "I paint very fast." Using fast-drying acrylic paint that he sometimes encourages to dry faster with a hair dryer, he builds up layers of paint to create mystical landscapes that appear to have their own inner light.

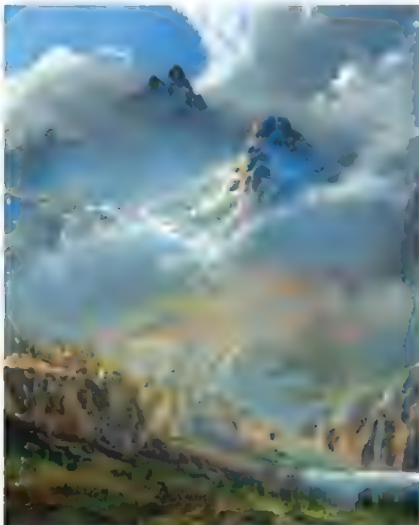
On June 28 and 29, visitors to Manitou Galleries in Santa Fe, New Mexico, will have the opportunity to see the master

in action as he creates his compositions from his imagination directly onto the canvas. Cyndi Hall, general manager of Manitou, says, "This transformative weekend allows you a glimpse into the magical realm that Terbush conjures with every stroke of his brush, a realm where the ordinary is made extraordinary through the power of art."

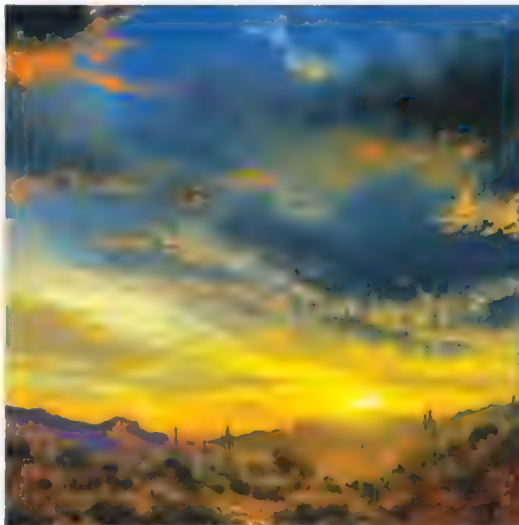
In the 1990s Terbush had moved to Santa Fe to pursue his passion for

painting. He had previously designed the interiors of more than 300 restaurants, successfully creating a sense of place for diners. Painting imaginative, luminous landscapes, he rapidly became successful. He then moved to Scottsdale, Arizona, where acceptance of his unique paintings continued to grow.

He acknowledges that he has never taken art lessons, but he has studied the masters of the romantic American landscape in the Hudson River School as well as the intensely colorful landscapes of Maxfield Parrish. Parrish wrote, "Colors have the power to evoke emotions and transport us to different worlds."



To This World be True, acrylic, 20 x 16 in.




When Heaven Tells You Secrets, acrylic, 24 x 24 in.

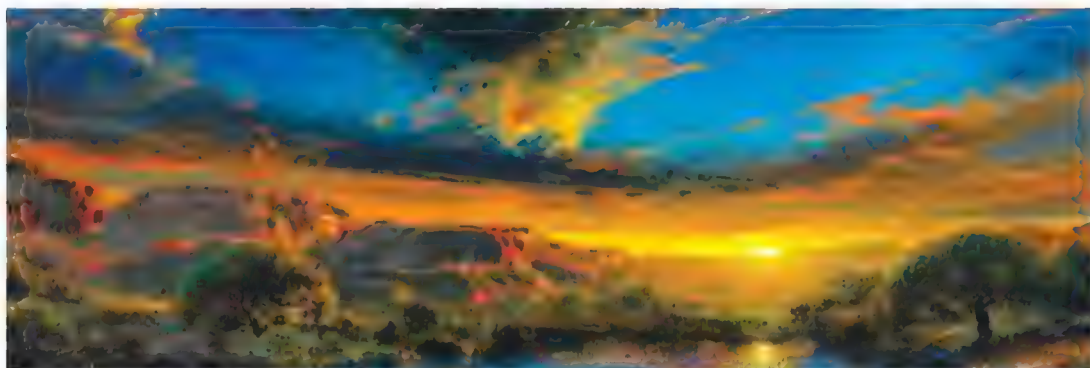
Terbush's imaginative landscapes carry viewers to different worlds while simultaneously creating an increased awareness of the world around them, rich with light and color and the myriad subtleties of both.

In *The Master's Signature*, the setting sun casts a warm glow on the landscape and on the low clouds below the infinity of the sky, painted in a vividly contrasting blue that recalls the intense blue skies seen in the paintings of Parrish.

Although his work is likened to that of the Hudson River painters as well as Parrish, Terbush is acutely aware that if he were to copy the work of his predecessors he would lose their soul. Just as they responded to the landscape from the depths of their being, he responds in a way unique to himself. Nevertheless, he evokes a universal appreciation of the wonders of nature.

He says, "My imagination takes me to these places." The unexpected purple of

the mountain shadows in his painting *When Heaven Tells You Secrets* recalls Parrish who wrote, "The hard part is how to plan a picture so as to give to others what has happened to you. To render in paint an experience, to suggest the sense of light and color, of air and space." The power of Terbush's experience of nature, as well as his imagination and skill, result in poetic images that reveal more than the physical aspects of the landscape. 



The Master's Signature, acrylic, 12 x 36 in.



Chief Mountain, oil, 6 x 8 in.

Colt Idol A Western Drama

While Montana-based painter Colt Idol is known for his vibrantly colored teepee scenes, he also focuses on a variety of subject matter, including wildlife, landscapes, figures and portraits.

In a new solo show, titled *A Western Drama* and hosted at Coeur d'Alene Galleries, the artist pushes his own boundaries to improve his painting practice and to explore new directions.

"Colt has incredible control of his color

values, and it's a subtlety that gives his paintings a refinement that goes beyond just bright colors," says Buddy Le, managing director of the gallery. "We're especially excited for *A Western Drama*, because Colt is constantly challenging himself to be a better artist and I think collectors will see his passion show through with this body of work."

For the new show, Idol showcases paintings that explore new colors as well as departures in style—heading in a more contemporary direction. "In

some pieces, I will be doing my best to construct a balanced and completed scene, and in others, trying to deconstruct and reduce a painting down to its most essential and impactful areas," Idol explains. "I'm choosing to focus on a number of elements that have been a large focus of my work for years now, in an attempt to further expand and improve within those areas—light, color, composition and exploration of the medium."

Idol also discusses that the theme of the show is the title itself, "a Western drama." It's a phrase the artist has admittedly turned over in his head for some time now. "I like the idea of approaching the paintings with very



Lost in Admiration, oil, 20 x 20 in.



Wild Horses, oil, 24 x 24 in.

thematic and dramatic elements, and trying to add an extra layer of emotion/interest to the pieces," he says. "As an artist, it's tricky asking questions like, 'How can I add more drama in the form of subject matter, paint, color, etc.?'"

For his show piece *Lost in Admiration*, we see Idol in action with a scene depicting three Native American figures on horseback "admiring" a boldly colored sky. "I wanted a sky that performs many functions," says Idol. "It needed to naturally extend below the ridgeline to give the Native riders elevation and a sort of silhouette appearance. I wanted it to be layered and complex enough, and I wanted it to have 'weight' above the riders, which means some darker values and bulkier shapes. Also, I wanted the sunset to have the feeling of one of those colorful sunsets right after a storm...Symbolically this could be the final scene to a movie. The rains have cleared and triumphant heroines stand tall against the peaceful backdrop."

The show will also include Idol's classic teepee images, seen in *Wild Horses*. He explains, "Wild Horse Island is a beautiful island on Flathead Lake we used to hike on frequently as kids. We would see bighorn sheep, abundant birdlife and even wild horses. It is said that the Kootenai Indians would pasture horses there to keep them from being stolen by other tribes. The horses are illusive though, almost mystically so. The painted symbols of the teepee represent those illusory horses. The painting speaks to me in many of the same ways that island does—mystical, almost eerie in its solitude, but beautiful."

Idol will present around 15 paintings for the show, which opens on Friday, June 15. An opening reception will be held on the same day, from 5 to 8 p.m. 🐾



James McElhinney

American Nocturnes

Maria Hajic, director of naturalism at Gerald Peters Gallery in Santa Fe, New Mexico, writes of James McElhinney: "In his paintings and prints, McElhinney explores the more ethereal aspects of nature glimpsed only at night, creating haunting landscapes from the Hudson River Valley to the Desert Southwest. Edges dissolve and the landscape is simplified and devoid of details. Capturing the nuances of light, color and shadow, McElhinney evokes a

mood as well as a place."

American Nocturnes, an exhibition of his recent work, will be shown at the gallery June 14 through July 20, featuring 15 watercolors, monoprints and intaglio prints.

In 2019, McElhinney worked with Michael Costello, master printer at Hand Graphics in Santa Fe. "I had thought about expanding my imagery from daylight landscapes to nocturnes," he says. "Working with Michael, I had the impulse to experiment with night

scenes making monoprints. Several were successful. That led me to expand the investigation further. Working with a master printer is a collaborative process. Michael is highly skilled, not just a technician. I create watercolors to explore different compositional ideas. I work with the printer in hopes that the process brings the work to a new place. It's surprising at times to see where the process takes us."

He observes, "Night is a time when few people are standing out in the landscapes



Moonrise Pilar,
monoprint with
chine colle and
mixed media,
13¼ x 18½ in.



Bachelor Mountain: Headwaters of the Rio Grande, watercolor and mixed media on paper, 5½ x 7¼ in.

making landscape paintings.” If people do stand outside at night they experience an amazing blue light that McElhinney captures in his sketchbooks, paintings and prints. The phenomenon is a result of the Purkinje effect, in which the light sensitivity of the eyes shifts to the blue end of the spectrum in low light conditions. The phenomenon is interpreted as “blue light” by the brain.

McElhinney follows in the tradition of the expeditionary artists of the 19th century who recorded their experience of the “new” landscapes of the West in their sketchbooks.

“Anyone will get more out of the encounters with nature if they proactively engage,” he says. “Taking photos or sketching, taking notes. Drawing and painting provide me with modes of engagement, and the means to develop sensory experience into a species of



Elegy, watercolor and mixed media on paper, 7 x 9 in.

knowledge that gives rise to ideas. The hope is that my efforts will inspire others to explore their own homes, settlements,

lands and waterways, to discover these wonders anew, perhaps with a sketchbook in hand.”



Z.Z. Wei

Whispers in the Heartland



New Skyscape?, oil on canvas, 36 x 48 in.

When Z.Z. Wei came to the United States from China in 1989 he was impressed by the energetic landscapes of the Pacific Northwest. His abstracted paintings of Western forms in large landscapes became his trademark.

Barns in undulating fields, aerodynamic cars on twisting roads and

rusting trucks contain an energy even in the static frame of a painting. Recently, Wei has been looking at buildings long past their picturesque functionality as in his painting *Sunset Story*. "I think these 'ruins' hold rich spiritual value and embody the spirit and emotions of today's people," he says. "Yesterday, today and tomorrow form a continuous process that cannot

be severed. The interaction between humans and nature creates a rich, diverse, colorful world. Take barns for example, when they are first built, adhering to certain patterns and functions, are intact and sound. Enduring a lifetime of storms, wear and tear when returning to the earth, they are all different



Watch the VIDEO

and have their own personalities. This is why I am drawn to them. I enjoy these unique images and strive to find a perspective that best represents them, at the same time convey my feelings and thoughts to others."

Inspired by the solidity of these ubiquitous American scenes, Wei looks at them with the eye of Chinese Taoism as well. "As I pay attention to these remnants," he says, "I also feel the power of nature. Human beings are just a part, a moment, in this vast system of nature. Seeking survival in nature, humans ultimately return to nature. In traditional Chinese culture, it is believed that 'nature and man are one,' meaning that humans are a part of nature; you cannot change nature; nature is 'eternal.'"

In his painting *New Skyscape?* a bird, whose forebears have ridden the wind for millennia, soars by a wind turbine. "They have become a new common scene in the Eastern Washington landscape," Wei explains. "They are not just one building, but a soaring group on top of a vast expanse of hills, truly altering nature. I find their witchcraft-like, mysterious, slow rotation playful. I try to feel this 'new aesthetic.' I don't know why I feel so compelled to paint them. While I am aware of theories and concerns about issues like climate change, I am certainly not an expert in these fields. My art is about expressing/presenting the relationship between humans and nature. I like to raise questions in my paintings and let the viewer ponder, rather than to preach."

Whispers of the Heartland, an exhibition of his recent paintings, will be shown at Blue Rain Gallery in Santa Fe, New Mexico, May 31 through June 14. 🐾

Top: *Sunset Story*, oil on canvas, 48 x 36 in.

Right: *Steadfast*, oil on canvas, 48 x 48 in.





Chris Morel, *Early Spring Creek*, oil on canvas, 18 x 24 in.

Chris Morel and Ed Smida Pathways

More than 40 works of art by painter Chris Morel and sculptor Ed Smida will complement one another during a new exhibition hosted by Nedra Matteucci Galleries in Santa Fe. “We’re so proud to exhibit the works of these two amazing artists with our first show of the year,” says gallery director Dustin Belyeu. “Their career paths have been unique, but they’re united by a love for art and the

Southwest, and we can’t wait to see them come together.”

A Lifetime of Learning: Two Artistic Journeys focuses on each individuals’ journey to becoming artists, showcasing important works indicative of those experiences. The exhibition begins June 21 and runs through July 12.

A number of Smida’s bronze busts and figurative works will be featured, including *Taos Man*, depicting a strong and formidable Native American man.



Ed Smida, *Grandma*, bronze, ed. of 11, 17 x 10 x 9 in.

Originally in the field of engineering, Smida first began working with clay in 2012 at the age of 51, immediately demonstrating an innate connection to the medium. The artist is a member of the National Sculpture Society, and his work has been featured in their 85th, 86th and 88th Annual Awards Exhibition as well as in shows from Taos, New Mexico, to London. He has permanent works at the Couse-Sharp Historic Site and has shown at both the Albuquerque Museum and the Harwood Museum. Other works in the show by Smida include the 2017 bronze *Grandma* and the 2022 bronze *The Seeker*.

After receiving his fine art degree from Towson University, Morel first began his professional life working as an art director in Washington, D.C., and later as a staff illustrator for the Texas Parks & Wildlife Department. Upon moving to Taos, Morel finally took the plunge and dove into painting full time, blossoming into the skillful landscape painter he is today.

"Most of my paintings feature what I consider to be my neighborhood," says Morel, who lives in the mountains outside of Taos in an area just off the famed High Road to Taos. "[My] work focuses on the mountains, streams,



Ed Smida, *Taos Man*, bronze, ed. of 11, 18 x 12 x 10 in.

adobe villages and dramatic landscape of Northern New Mexico and southern Colorado." One of his pieces in the upcoming exhibition, *Early Spring Creek*, depicts a scene marking the transition from one season to the next. "*Early Spring Creek* was a painting of the 'Rio Pueblo de Picuris' in late March, just a few miles upstream from my home

and studio," he reflects. "The creek was starting to open up with the warmer days while still holding on to its deep snow banks and rich winter colors. This particular area, which is close to 9,000 feet above sea level, is rich in subject matter and always delivers wonderful ideas for my paintings."

Another painting in the show, *San Luis Valley*, came from a recent trip Morel took to San Luis, the oldest town in Colorado, located just across New Mexico's northern border. "This painting features the valley looking east toward the 14,000-foot peaks of the Sangre De Cristo range covered in fresh March snow," he says. "While there painting along the road, I met a group of local Hispano ranchers who told me all about these beautiful mountains and their life and experiences exploring, hunting, gathering wood and grazing their cattle there."

This is Nedra Matteucci Galleries' first major show of the year. 🐾



Chris Morel, *San Luis Valley*, oil on canvas, 12 x 22 in.

Christy Stallop & Luke Anderson Keeping it Fresh



Luke Anderson, *Prairie Rains*, acrylic and oil on canvas, 24 x 36 in.

Earlier in his career, Luke Anderson painted more traditional Western imagery—cowboys and cowgirls, animal skulls, wildlife—but over time landscapes have become his primary focus. “A lot of what I do now emphasizes flatness as I abstract and simplify, but the overall senses of design and composition and forms and massing comes from the influence of historical Western painters that I was always drawn to,” says Anderson.

Later, Anderson discovered contemporary Western painters like the late Ed Mell and Logan Maxwell Hagege, who showed him that Western art can break the mold, and be bold and exciting. “So I suppose the more ‘traditional’ Western themes and aesthetics I was inspired by were already quite modern which I think set me on a pretty clear path to where



Luke Anderson, *Drifters*, acrylic and oil on canvas, 36 x 36 in.



Christy Stallop, *Blue Friend*, oil on wood panel, 40 x 30 in.



Christy Stallop, *Stetson*, oil on wood panel, 40 x 30 in.

I am today," he says.

Today he is squarely in the company of contemporary painters who are redefining our notions of what constitutes Western art, and transcending the confines of the genre entirely. Anderson's recent landscapes range from the more painterly to the highly graphic with a minimalistic style running throughout, as can be seen in *Prairie Rains* and *Drifters*.

"One of the things that I find fascinating about art is just the endless possibilities—how the same scene can be interpreted and presented in so many different ways and yet we are still able to recognize it," says Anderson, adding that he often does multiple versions of a painting, stripping it down until only its essence remains. "Ultimately I'm trying to convey vastness, great distances and heights and depths and masses...My work is my way of an unending quest to understand the planet I live on, and

I think I tend to portray those things that I find most awe-inspiring in nature."

Anderson will be showing his latest landscapes in a June show at Gallery Wild in Jackson, Wyoming, alongside fellow contemporary Western artist Christy Stallop.

Stallop is primarily a still life artist who takes a minimalistic approach to her highly realistic renderings of objects, many of them associated with the Western way of life. Rather than depicting a bandana or cowboy hat or horseshoe in situ, they are placed against simple backgrounds with subtle textures or subdued patterns.

Stallop didn't intentionally set out to be a Western artist, but having spent most of her life in Texas, she had always been deeply immersed in ranching culture, so she started painting what she knew—and already had around the house. "My goal was and is to create a quiet reflection of

these iconic Western objects, allowing the subject to tell their own story independently," Stallop explains.

One of Stallop's favorite subjects is the bandana. "Each bandana seems to have its own personality," says Stallop. "The way it hangs, the design work, and the wear and tear of the cloth all go into making the subject unique and challenging." Stallop emphasized the stylized shape of the hat in *Stetson* by setting it against patterned vintage wallpaper.

"By elevating these objects as the subjects of my work I intend to draw the viewer into quiet reflection where they can apply their own history to the subject. It can evoke emotions, feelings, and an appreciation for these everyday objects that might otherwise be overlooked."

Visions of the Neo-West opens with a reception on June 6 from 5 to 8 p.m. and hangs through June 16. 🐾

David Jonason & Nocona Burgess True Stories

For their two-man show at Manitou Galleries, painters David Jonason and Nocona Burgess “capture the beauty of the American West,” says gallery manager, Cyndi Hall. Converging their unique stylings in *Frontiers*

Reimagined: The Cubist West and Modern Spirit, attendees will get a taste of Jonason's new illustrative landscape scenes, while Burgess showcases fresh wildlife and figurative pieces inspired by his Comanche heritage.

“We represent different aspects of a

contemporary vision of Southwestern painting, Anglo and Native American,” says Jonason. “Stylistically, Nocona and I are both using abstraction and simplification with familiar icons of the Southwest: bison, cacti, Native Americans, red rocks, horses.”



Nocona Burgess, *Last King of the Empire/Quanah Parker*, acrylic on canvas, 72 x 60 in.



David Jonason, *Fuzzy Sky at the Cliffs*, oil on canvas, 30 x 48 in.



Nocona Burgess, *Old Time Dancer*, acrylic on canvas, 72 x 60 in.



David Jonason, *Pedernal Trail*, oil on canvas, 18 x 24 in.

In around 20 paintings, Jonason explores his typical desert landscapes, but has strongly focused on cactus in the new work. “They have a certain physicality similar to the human form, and you can imbue with a lot of character and a sense of humor,” the artist explains. “Apart from cacti, water and adobe are the primary themes of the show. Water, in the form of the dramatic cloud forms of the summer thunderstorm season. Adobe, in the form of traditional dwellings and churches of the American Southwest.”

In his piece *Pedernal Trail*, we see the result of the artist's morning hike while staying at the Abiquiú Inn. “Even though I live in California, New Mexico feels like home,” he shares. “Whenever I visit, I make a trip up to Abiquiú to photograph, sketch and dream...The

Abiquiú area has the best multi-colored geological formations, canyons and cliffs in New Mexico. Nothing says Georgia O’Keeffe country like that flat topped, iconic shape of Pedernal. I’ve painted it from many points of view: Abiquiú Lake, Ghost Ranch and US 84.”

Burgess, too, is inspired by New Mexico, and has made Santa Fe his permanent home. Similarly, both artists seem to have a shared interest in depicting real locations, places and people. “[We] both have true stories to tell,” says Burgess.

Taken mostly from historic photos, real people and research, Burgess creates works like *Old Time Dancer* and *Last King of the Empire/Quanah Parker*—only a couple examples out of approximately 12 for the show. He has also expanded his

painting practice by changing his color palette—aiming to not repeat previous color combos—and adding in more detail.

Of his painting *Old Time Dancer*, inspired by an old photo, he says, “The quality wasn’t very good, so I had to use my imagination on some of the details. The dancer is from the old, more traditional days of the war dance, and this image is from the early 1900s. I feel like it was closer to the authentic dance of the pre-reservation period. I liked this image very much and I don’t see many photos of dances from this period. All of my family are dancers, and so, this had meaning for me.”

Come revel in the American West alongside Burgess, Jonason and members of Manitou Galleries, from June 14 through 24. 🐾

Jenna Von Benedikt

A Joyous Nature



Left: *Dreamer*, oil, 30 x 60 in.

Below: *Sublime Wonders*, oil, 48 x 36 in.

Hummingbirds in ethereal settings have long been a signature of artist Jenna Von Benedikt's work and she returns to the subject for *Sublime Wonders*, an upcoming solo exhibition at Gallery Wild in Jackson, Wyoming.

"There's a lovely process of capturing details of light, joy and beauty in a beautiful, acrobatic little bird," she says. "Lately, I'm delighting in the playful nature of the 'charm' (a group of hummingbirds). I'm loving the interactive energy on a panel and the cheerful feeling they bring, and my work is ultimately about bringing that to a viewer—initially and always in their home.

"The show name *Sublime Wonders* is a reflection of the joyful interaction nature has among itself through movement, color and transcendence," Von Benedikt continues. "I believe we are to experience joy more often and more fully, and the

wonders in creation help us to appreciate that and achieve it."

Those wonders also include big game like the antler-laden elk in *Dreamer*, also placed in abstracted, nonspecific surroundings meant to suggest the mystical realm, while the realistically rendered subject represents the awe-inspiring nature of the physical world.

"I believe that opposites help us learn, appreciate and grow," says Von Benedikt about her attraction to the most delicate of birds as well as their more beastly counterparts. "I've watched elk on the sides of mountains, and recently a moose in my backyard...every time bigger game stops me in my tracks with fascination for their grounding and strength. But so do delicate creatures on a journey, like hummingbirds and butterflies. They feel like familiar, beautiful souls when they come close and interact with us. Many



people tell me how my work reminds them of close relatives that have passed on through the veil, and it helps them have a 'moment'."

Sublime Wonders opens with a reception on June 20 from 5 to 8 p.m. and remains on view through June 29. 🦋



Packing Light, oil on canvas, 28 x 26 in.



His & Hers, oil on canvas, 20 x 24 in.



Andrew Roda

Southwestern Americana

Los Angeles-based painter Andrew Roda is quickly making a name for himself in the world of Western still life. Fresh off of several other hit openings, the artist will present up to six new works at Sage Creek Gallery in Santa Fe, New Mexico.


The works, highly detailed and richly painted, can take anywhere from 30 to 90 hours to complete. “I never start a painting without a fully formulated idea,” Roda says. “Sometimes things

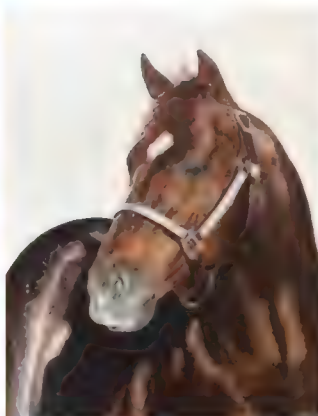
come very easy, and others not so much. Some subjects I know like the back of my hand, and other times I see something and get to be intrigued by it before painting, like a horse or a saddle.”

Roda’s studio is in his 1920s Spanish-style home, where he has a glassed-in sunroom that serves as his studio. All around him are cacti in different varieties. “I’m obsessed with cactus. I have dozens. I’m so crazy that I have named them—like Augustus McCrae

from *Lonesome Dove* or Johnny Ringo [from *Tombstone*—and I’ll even propagate them,” Roda says. “I respond to cactus the way I respond to the West... from a place of love. I paint the West because I find the adventures and stories exciting.”

The artist notes that the title of the Sage Creek show, *Southwestern Americana*, reflects his own feelings about where these Western objects, such as saddles and lassos, fit into the story of the West. “I see the Old West as part of the classic story of Americana,” he says. “There is a craftsmanship and beauty to these objects, and they tell a larger story about the West.”

Roda’s show continues through July 6. 



Clockwise from Left:

Picking Up the Kak, oil on board, 14 x 18 in.

High Brow Cat, oil on board, 20 x 16 in.

Learning to Lead, Beechfork Ranch, oil on board, 16½ x 36 in.



Tom Fuller

The West is linked in Tom Fuller's DNA and the Western lifestyle fills his soul.

A self-taught photorealist oil painter, Fuller shares with the world through a paintbrush as he creates exquisitely captured realism that comes from a passionate place in his life. "Each piece is a thorough visual representation of a subject at an exact moment," Fuller says of his work.

With Oklahoma and Kansas roots, Fuller draws from that foundation to overcome a lifetime of obstacles and emerge through pure grit and determination to paint the lifestyle he loves,

and it has paid off. In addition to receiving the *Western Art Collector* Editor's Choice Award during the International Guild of Realism's 2020 *Spring Salon*, Fuller's work was recently featured on the Peabody Award-winning FX and Hulu series *Reservation Dogs* and was selected by the International Guild of Realism to participate in its 18th annual exhibit at the T.H. Brennen Fine Art Gallery in Scottsdale, Arizona.

Every Fuller original is an inspired piece to preserve American Western culture. In one of his newer works, *Learning to Lead*, the artist was fulfilling

a commission for the Beechfork Ranch. "This esteemed ranch is noted for breeding and training cutting horses. In addition to highlighting the combined energy of the herd, I also wanted to give a nod to the leader," he says. "This is how Beechfork's horses learn to become leaders. This piece, as well as a work titled *Waitin'*, were featured on season three of the award-winning series *Reservation Dogs*." 🐾

Want to See More?

🌐 www.tomfullerfineart.com
 ✉ tfullerfineart@gmail.com



Striving, charcoal on panel, 24 x 18 in.



The Knife, charcoal on panel, 30 x 15 in.



Bosal Knot, charcoal on panel, 12 x 9 in.

Rachel Brownlee

Although there was some success in Rachel Brownlee's career prior to 2021, much of it started at the 2021 Mountain Oyster Club exhibition where her work *At the Ready* won Best of Show.

"Since then I have been busy learning new techniques in drawing and learning how to run a fine art business, but mostly I have been focusing on defining my style and my storytelling technique," Brownlee says. "It is commonly said that an artist's work reveals what is inside the artist. My work is precise, highly detailed and exacting, both to create and to look at. In fact, I often feel my work is painful in a way. The detail I create requires such time and effort and mental exertion. Most of my pieces hanging on a wall don't create a feeling of rest like much fine art does. Instead, I feel that my work requires a response from its viewer."

The artist continues: "The content of my work is the living West as seen through my eyes, so almost all of my pieces feature people I know and my own

family ranch. I want my viewers to see that the 'historical West' is living and alive today participating in agriculture very nearly as it was 100 years ago. Technically, I have pushed the boundaries of charcoal artwork with my new style of drawing directly onto a gessoed panel and then varnishing it like an oil painting. It allows the viewer to be much closer to the work. It is more intimate. I love my work, and I am blessed to be able to stand at my easel every day and depict living legends like my neighbors and the saddles that have worked nearly as long as cowboys have been running cattle in the Nebraska Sandhills." 🐾

Want to See More?

☎ (402) 591-1911 » 🌐 www.rachelbrownlee.com
 👤 [rachel.l.brownlee](https://www.instagram.com/rachel.l.brownlee) » 📺 [/brownleefineart](https://www.facebook.com/brownleefineart)

Represented by: InSight Gallery »
 Fredericksburg, TX » www.insightgallery.com

Broadmoor Galleries » Colorado Springs, CO
www.broadmoorgalleries.com



Far Left: *A Gentle Rein*, bronze, 17 x 17 x 7 in.



Left: *Three Sisters*, bronze, 13 x 8 x 8 in.

Liz Wolf

After spending 47 years in the Midwest, born in Duluth, Minnesota, Liz Wolf moved to Santa Fe, New Mexico, in 1997. For her, it was a dream come true.

"If I had to describe my work in one word it would be 'animism,' which is derived from the Latin word 'animi' meaning breath or soul," Wolf says. "Animism is one of man's oldest beliefs, that in every object a spirit or soul exists. When I am sculpting, I feel the sculpture take part in its own creation. I listen and we continue to work together. As an artist I feel grateful to see the world beyond its norm. My life as an artist is fulfilling and I will continue to create sculptures in bronze, clay and wood as long as I can, for everyday is a new day with new beginnings."

Wolf's evocative and bronze sculptures can be seen all around the West, including at galleries in Bend, Oregon; Scottsdale, Arizona; St. Jo, Texas; and in her current hometown of Santa Fe.

Among her most famous and identifiable works are animal subjects with human-like bodies



Dreams in Flight, bronze, 38 x 37 x 27 in.

wrapped in blankets. These bronze works are in countless collections, including important collections around the country. 🐾

Want to See More?

Represented by:

Mockingbird Gallery » Bend, OR » www.mockingbird-gallery.com
The Marshall Gallery » Scottsdale, AZ » www.themarshallgallery.com
Davis & Blevins Gallery » St. Jo, TX » sjmainstreetgallery.com
Manitou Galleries » Santa Fe, NM » www.legacygallery.com

Renso Tamse

Renso Tamse is a Dutch artist who has traveled the world to paint wildlife in their natural habitats. No other place on earth immediately captivated him more than Yellowstone, the Grand Tetons and the American West. The unique and rugged terrain, vast wilderness and abundant wildlife connected him in a way no other place has, and he knew he would have to return year after year.

"Even when I'm at home in Holland, a part of me is always in Yellowstone, longing to go back," the artist says. "With such a variety and abundance of animals, and how easy they are to find, I feel as if they are begging me to paint them."

Tamse's art is a modern take on wildlife realism. Some paintings are so lifelike they appear to be photographs, but Tamse does not rely on photos, using only multiple sketches and drawings which help him delve into his subjects and compositions. "For me, it is important to capture the spirit of the animal and use my art to tell its story," he says. Tamse hopes to convey the importance of wildlife to new generations—helping them to reconnect with nature.

Studying at the Rotterdam Academy of Visual Arts is when Tamse discovered his desire for realistic drawing and painting. "I have been able to develop my own technique in watercolor, from processing the paper surface to mastering the delicate balance of water and pigment," he explains. "I found I could quickly apply new layers and refine my brushstrokes."



Above: *Kings and Queens* (triptych), watercolor, 28 x 70 in.




Left: *River Patrol*, watercolor, 39 x 59 in.



Below: *Great Horned Owl*, watercolor, 15 x 19 in.

He found the quick drying time of watercolors ideal for capturing the realism he sought.

In addition to other endeavors, Tamse's work will be a part of the *Western Visions* art show and sale taking place this September at the National Museum of Wildlife Art in Jackson, Wyoming. 

Want to See More?

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www.rensotamse.com



Far Left: *Flowers*, oil on linen, 11 x 14 in.

Left: *Take Me to the Gardens*, oil on linen, 30 x 24 in.

Below: *The Gardens*, oil on linen, 18 x 24 in.

Whitney Weidow

Painter Whitney Weidow likes to use the slogan, "Where art and history collide." That theme comes to life in some of her newest works, which highlight what life might have looked like in Butte, Montana, in 1899.

"Do you ever long for a simpler time? Let me take you back using oil paints and canvas. Back to a time where you feel like you could connect with your ancestors and get a glimpse into their everyday lives, a time when the noise of the outside world was contained to your own little corner of heaven on earth," Weidow says. "Using color harmonies that don't typically occur in the real world, I create a sense of nostalgia that almost puts you into a dream-like state. Setting the scenes in historical streets throughout Montana, gives an impression of a memory of a place in time that you've never been, yet you're able to step into the painting and experience that exact moment. I find peace in the past,



knowing that it wasn't all quiet and good, it had its own problems. Yet, in spite of all that craziness, we are still able to look back and find it romantic. Today, with all of our own chaos, we are in a beautiful and simple time that will be romanticized by future generations."

Established as a mining camp in the 1860s, Butte was transformed in the 1880s with the help of copper magnate William A. Clark. Weidow notes that the growing city would become a "beacon of leisure and joy in the heart of the bustling mining town," she says.

For her newest works, Weidow paints a mother and daughter as they weave their way through the magic of the Columbia Gardens. Her paintings serve as a poignant reminder of the importance of cherishing one's history and honoring the legacy of those who came before.

Want to See More?

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weidow.fine.art

[/WhitneyWeidowFineArt](https://www.facebook.com/WhitneyWeidowFineArt)

(406) 381-9880

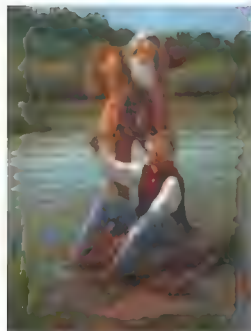


Full Day Ahead, oil on linen, 20 x 30 in.

Jean G. Green


Growing up in rural Colorado surrounded by nature, Jean G. Green had the seed of art planted early in life. That seed took root at 22 years old, when Green began serious art studies, taking oil painting classes and making many trips to art museums to study the best.

The West kept beckoning, although early on Green didn't expect to follow the path of Western art. And yet, ranch life kept showing up at her door. The small ranching town in the Colorado high country, where she attended college to study fine art, was where the West eventually recruited her. "During a harsh winter there, I watched a cattle rancher with ice frozen to his beard...use large work horses hitched to a sled piled



A Lucky Find, oil on linen, 24 x 18 in.

high with hay to feed his cattle in winter...It was because he couldn't get his tractor started in the freezing temperatures," Green says. "I was so enamored with this. The Western life was all around me."

Green likes to paint cowboys, mountain men, Native Americans and ranch animals. Her work will be in the exhibition *Art of the Plains* June 27 to August 4 at Fort Concho National Historic Landmark in San Angelo, Texas. 

Want to See More?

 www.jeanggreen.com »  jean@jeanggreen.com

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Stellar Lineup

Top artists from around the country will return to the Prix de West in Oklahoma.

Smack in the middle of the year—and in the middle of the country—is the National Cowboy & Western Heritage Museum's *Prix de West*. The grand event, featuring nearly 100 artists, is widely considered the most important gathering for Western art in the country.

This year's show opens May 31 and continues through August 4, but collectors will want to mark their calendars for June 7 and 8, when the museum will roll out the red carpet for the artists and their fans during the sale weekend. Festivities begin with a presentation on Donald Teague's Western illustrations

led by Scott Gale, Teague's grandson, on June 7. That will be followed by a seminar by T. Allen Lawson and then one by John Coleman. On June 8, Walter Matia will offer a seminar while Daniel J. Keys and Huihan Liu will present separate art demos. Additionally, there will be receptions, a Saturday luncheon and awards ceremony, and the Saturday night sale.

George Carlson will be honored at this year's show with the museum's Lifetime Achievement Award. It arrives on a milestone for the artist, who will be celebrating his 40th *Prix de West*.

Other artists at this year's show include Eric Bowman, G. Russell Case, Glenn Dean, Carrie Ballantyne, Bruce Greene, Martin Grelle, Logan Maxwell Hagege, Oreland Joe, Steve Kestrel, Z.S. Liang, Jeremy Lipking, Dean Mitchell, John and Terri Kelly Moyers, Kyle Polzin, Howard Post, Sherrie McGraw, Grant Redden, R.S. Riddick, Matt Smith, Sandy Scott and many others. New artists to this year's show are Tony Abeyta, Dan Friday, Abigail Gutting, Brett Allen Johnson, Jerry Jordan, Mary Whyte and Kim Wiggins.

Huihan Liu will be showing several works with Native American subjects, including his work *Winter Song*. "The piece was inspired by my trip to Rancho de Taos in New Mexico," he says.



Brett Allen Johnson, *Mountains and Clouds*, oil, 38 x 30 in.



Thomas Blackshear II, *A Much Needed Break*, oil on canvas, 36 x 31 in.

"I experienced the severe winter weather on a snowy day when I walked on the muddy road up the mountain...I was happy to catch the last dramatic light on the figure while he was singing."

Returning artist James Morgan will

be bringing *Riding the North Wind*, showing a painting of swans in flight. "Tundra swans are magnificent long-distance travelers. These birds have found a favorable tail wind and are emerging from the threatening skies of

an Autumn stormfront to continue their annual, uncertain journey," he says of his subjects. "One of my favorite things to interpret are the effects of sunlight on white."

C. Michael Dudash also painted birds,



Kyle Sims, *Survival of the Fittest*, oil, 36 x 60 in.



Morgan Weistling, *Teddy Roosevelt and His Elkhorn Riders*, 1884, oil on canvas, 20 x 50 in.

though in a much different setting for *Flight of the Dove*. “I will sometimes create a work that springs from my imagination that is less narrative than my usual work. *Flight of the Dove* is just such a painting. Though realistic in its rendering, the chances of a Native woman on a horse, surrounded by a flock of doves in the latter day’s light

would be a bit rare.”

Tom Browning turns to Native American subjects for his work *Winter Chill*, showing a camp made in a clearing within a frigid landscape. “Although the opening that was chosen for a camp provides warmth from the morning sun, the cold, heavy snow from the night before blankets everything including

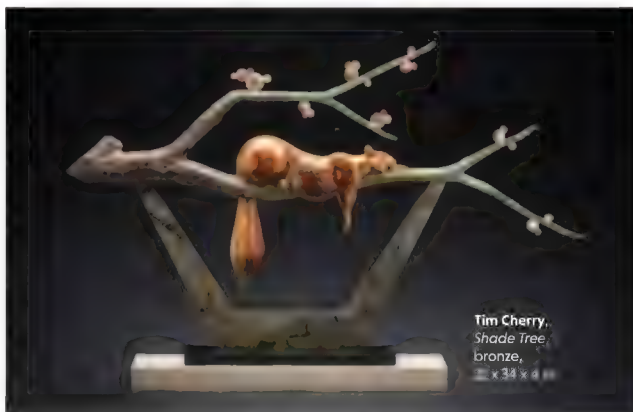
areas normally protected by the trees,” Browning says of the painting. “The chill of winter has set in.” Browning’s other pieces are cowboy-themed images with horses.

Josh Elliott will be showing a major new work that is already generating interest from collectors. The painting, *Otherworld*, shows a famous peak in



Josh Elliott, *Otherworld*, oil, 28 x 30 in.

Monument Valley in Arizona. "I painted a small, quick study of Agathla Peak one November night under a full moon. This study was the inspiration for *Otherworld*," Elliott says. "While painting in the Navajo Nation, a sovereign nation, I was aware and respectful of the fact that I am a visitor. With their own laws and customs, we are separated, at the same time we are all on this same planet, floating in space, orbited by the moon. The title refers not only to the idea that earth could be one of many worlds in the universe, with the moon representing what is beyond our



Tim Cherry,
Shade Tree,
bronze,
20 x 34 x 4 in.



Eric Bowman, *The Low Road*, oil, 30 x 30 in.

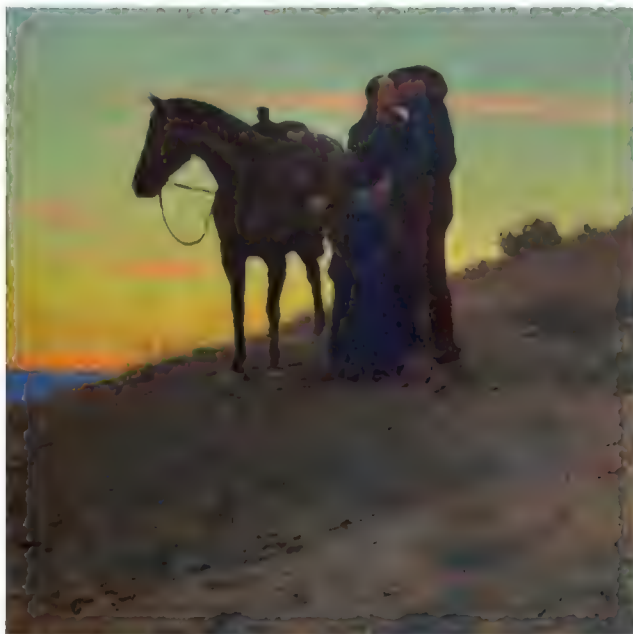


C. Michael Dudash, *Flight of the Dove*, oil on linen, 50 x 34 in.

knowing, but also to the fact that there are different ways of living, or knowing, even within our own country, our place on this world. It was a lot to wrap my head around, but I enjoyed putting it all together in this painting.”

Kim Wiggins is presenting *Autumn in the High Country*, an image done in his distinctly modernist style that shows an elk, fall color and purple mountains. “Modernism in its purest form is developed through experimentation and has its foundation in abstract design and color. As a Western modernist, I’ve sought to develop highly saturated works with manipulated lines of linear distortion evoking a sense of emotional intensity at times bordering on the surreal,” Wiggins says. “My feature work, *Autumn in the High Country*, balances the beauty of nature through geometric divisions in an almost stained-glass approach. This painting is an allegory of autumn.”

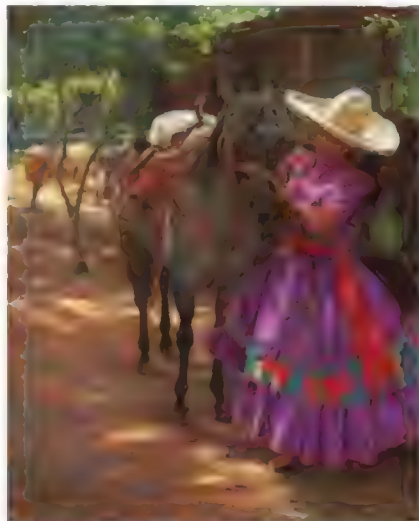
Coming from Texas to the Oklahoma



Glenn Dean, *Western Romance*, oil, 24 x 24 in.



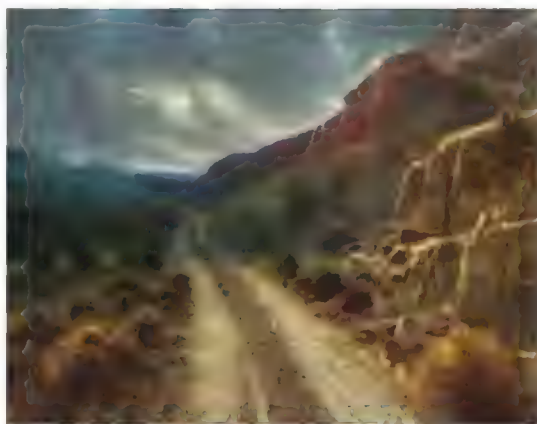
James Morgan, *Riding the North Wind*, oil on linen, 24 x 30 in.



Gladys Roldan-de-Moras, *Arreos*, oil on linen, 30 x 24 in.



Mary Whyte, *Pan Head*, watercolor, 20 x 26 in.



Brent Cotton, *Down the Backroad*, oil on board, 32 x 40 in.

show is Gladys Roldan-de-Moras, whose star has quickly risen in the art world. The artist shows works about Mexican culture, and sometimes filtered through Texas and its rich history. In *Arreos*, she paints a woman and her horse. "In the quiet of early morning, an escaramuza dressed in traditional adelita attire readies herself for the day's ride to the lienzo," Roldan-de-Moras

says. "Surrounded by hay and the old stable, the scene captures a fresh start. This painting highlights the special connection between the escaramuza and her horse as she gently prepares the harness. It's a moment of quiet anticipation, reflecting the deep bond and shared excitement for the day ahead."

Prix de West will remain on view through August 4. 🐾

Prix de West

May 31-August 4, 2024

» Art Sale Weekend, June 7-8

National Cowboy & Western Heritage Museum

1700 Northeast 63rd Street,
Oklahoma City, OK 73111
(405) 478-2250

www.nationalcowboymuseum.org

A Superior Showcase

The National Ranching Heritage Center kicks off summer with the 10th annual Summer Stampede Western Art and Gear Show.

The *Summer Stampede Western Art and Gear Show* is a lively celebration highlighting the diversity of Western artistry from paintings, photographs and sculptures to hand-crafted cowboy gear.

Among the 30-plus featured artists are Bruce Greene, Emily McCartney, Herman Walker, Garland Weeks, Teal Blake, Billy Klapper.

"The artwork and gear displayed in the show capture the essence and tradition of ranching life," explains National Ranching Heritage Center communications manager Adrian Hawkins. "Each art piece reflects the ranching way of life through depictions of cowboy culture, work on a ranch or ranch landscapes. In addition, the featured gear



Emily McCartney, *Utah*, photograph on canvas, 9 x 16 in.

pieces including bits, spurs, quirts and custom knives are those that are traditionally used in ranching activities.

"To Texans and many others,

the spirit and heritage of ranching represent a deep connection to the land, a sense of rugged individualism, and a tradition of hard work and



Bev Pettit, *American Cowboy*, metal photographic print, 16 x 20 in.



Sarah Harless, *Morning Break Handshake*, oil on canvas, 36 x 24 in.



Herman Walker, *Lunch Break*, oil on canvas, 12 x 16 in.

perseverance,” Hawkins continues. “Ranching has been an integral part of Texas history and culture for centuries, shaping the state’s identity and contributing to its economy. It evokes images of wide-open spaces, horsemanship, cattle grazing on the plains, and the iconic cowboy way of life.”

Several of the participating artists have a ranching background or family ties to ranching, including photographer Emily McCartney, who grew up on a multigenerational ranch and now honors the ranching way of life through her photographs. Her piece *Utah*, featured here, captures a lone horse and rider in action in a dim, dusty setting with cinematic appeal.

A wide variety of subject matter will be represented at *Summer Stampede*, as seen in *Lunch Break*, an oil by Herman Walker depicting two ranchers sitting in the grass refueling for the rest of the day’s work; Bev Pettit’s

black-and-white photograph *American Cowboy* that zooms in on saddle and chaps, capturing the rich texture of leather, rope and mane; and Sarah Harless’ *Morning Break Handshake*, showing cowboy camaraderie under dawning skies.

In true “Go Big or Go Home” Texas style, not only will attendees have the opportunity to purchase authentic Western pieces at a range of price points while rubbing elbows with many of the artists, the event features a steak dinner and dancing under the stars to a Western swing band.

The *Summer Stampede Western Art and Gear Show* takes place on Saturday, June 1, from 6 to 11 p.m. in Lubbock, Texas. After the show, the remaining art pieces will be available in the gallery and online at www.summerstampede.com, from 10 a.m. on June 2 through the end of the month.

The annual fundraiser benefits the National Ranching Heritage Center, so proceeds from ticket and art sales support the historical preservation and education initiatives of NRHC.

“Upholding the mission of the National Ranching Heritage Center is essential for preserving, promoting and celebrating the rich history and cultural significance of ranching in North America,” says Hawkins. “By doing so, the NRHC helps ensure that the legacy of ranching continues to be valued and understood for generations to come.”

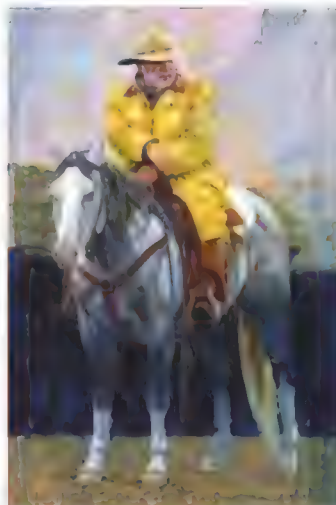
Summer Stampede Western Art and Gear Show

June 1, 2024

National Ranching Heritage Center
3121 Fourth Street,
Lubbock, TX 79409
(806) 742-0498,
www.summerstampede.com



Victor Adame Minguez, *The Farmer's Daughter*, acrylic and oil on gesso board, 18 x 24 in.



Bud Cook, *Not Deterred*, acrylic on canvas, 36 x 24 in.

Character Arcs

The A.R. Mitchell Museum shines a spotlight on illustrative artwork indicative of the West.

An upcoming exhibition at the A.R. Mitchell Museum celebrates the enduring importance of illustration in the contemporary art sphere. Curated by Denver-based illustrator Elliot Lang, *Character in Context* is a direct contrast and rebuttal to artificially created artwork, showcasing process work from each artist, from preliminary drawings to color studies. These materials accompany the finished artworks on display, all of which will be available for purchase. This is the most comprehensive presentation and largest collection of original illustrations for sale from living illustrators in the Western United States.

Featured artists include Greg Manchess, Julie Bell, Sam Wolfe Connelly, Sarah Finnigan, Gary Kelley, Vanessa Lemen, Bill Sienkiewicz, Chris Visions, Scott Fischer, Thomas Fluharty, Teresa Fischer, Ravi Zupa and many more.

"I know my art is unconventionally Western due to the fantasy elements, but I'm not the only one guilty of romanticizing the West," says artist and illustrator Victor Adame Minguez. His acrylic and oil painting in the exhibition, *The Farmer's Daughter*, depicts a woman in a blue pioneer-style dress poised with a shotgun, surrounded by triceratops. "Dinosaurs were my logical next step for this series as they also shaped American history in their own way. It is also

important to mention this all started due to my phobia of horses, and love of dinosaurs of course. *The Farmer's Daughter*, like most of my paintings, seeks to depict strong female characters. It started with her standing over the carcass of a large predator, which she shot to defend her cattle. But I instead went in the *Jaws* direction where the threat you can't see is a stronger tool for creating tension," he says. "I think this piece resonates [with] so many people because of that mystery factor in storytelling. Letting the viewer's imagination fill in the void will always be more powerful than any element on the canvas could ever be."

Zak Pullen's highly stylized *Austin Eclipse* features a cowboy resting on the ground with a bull, which the artist completed for this year's solar eclipse. "Having experienced the eclipse of 2017, of which I had done a painting that was turned into posters, magnets, prints, T-shirts, and other items, I created another for 2024...This painting

Ryan Pancoast,
Come!, oil on
stretched canvas,
24 x 36 in.



in particular spoke to the theme of 'Character in Context,'" says the artist.

Not Deterred, by artist Bud Cook, captures a man in a bright yellow coat on horseback. "The subject is my friend Tim Trabon and his horse Magic...In the summer of 2015 I attended an intensive art program called the Illustration Academy in Kansas City, where I met Timmy Trabon who was part of the program staff," says Cook. "I got to spend

some time with Timmy during the five weeks that I was in Kansas City, and during that time he regaled me with stories about his dad, Tim Trabon. At the closing night barbecue for the program, it was my good fortune to get the chance to meet Tim and his wife Patti...In the short time that I got to spend with Tim that evening, chatting and listening to his stories, he had a profound effect on me that I still find difficult to describe.

A man of adventure, an entrepreneur, a family man, a raconteur of the highest order, and a treasured friend to many people around the globe. Sadly, Tim passed away in 2018, and I never got the chance to know him as well as I would have liked to."

Show curator Lang says, "Illustration is omnipresent in the contemporary art world, and the most compelling artwork tells a story...It is the most recognizable form of contemporary art. We are fortunate to hold this show at the A.R. Mitchell Museum, a unique contemporary art museum built to house an enormous collection of modern illustration."

Character in Context opens with a reception on June 7 and runs through July 27. 🐾



Julie Bell, *Big Red*, oil on linen, 20 x 30 in.

Character in Context

June 7-July 27, 2024

A.R. Mitchell Museum of Western Art
150 E. Main Street, Trinidad, CO
81082, (719) 846-4224,
www.armitchellmuseum.com

Decades to Remember

A retrospective of New Mexico art from the second half of the 21st century opens at Vladem Contemporary.

Since its inception in 1917, the New Mexico Museum of Art has been at the forefront of collecting and interpreting the art of New Mexico, with particular emphasis on early 20th century art. When its expansion project, Vladem Contemporary, opened in the fall of 2023, one of the museum's guiding visions was to continue studying and showcasing the art of New Mexico, with a focus on more recent decades.

With *Off-Center: New Mexico Art, 1970-2000*, a retrospective of three exciting decades in the state's artistic legacy, a collaborative group of curators have put together a landmark exhibition at the Vladem that not only celebrates the rich diversity of creative expression during the era, but also the hubs and hidden gems in the state from where it came.

"The artwork in this gallery demonstrates the nuanced ways in which artists working during the 1970s, '80s, and '90s



Woody Gwyn, *Highway and Mesa*, 1982, oil with alkyd resins on linen, 60 x 78 in. Collection of the New Mexico Museum of Art. Museum purchase, 1982 (1982.62). © Woody Gwyn. Photo by Blair Clark.

have engaged the idea of place through their work," says Christian Waguespack, head of curatorial affairs and curator of 20th century art at New Mexico Museum of Art. "The stories told through these artworks in their various groupings explore how New Mexico, as an ecological, cultural, communal and evolving location, influenced artists and impacted their aesthetics, values and working practices."

Waguespack points to more straightforward examples like the landscape

paintings by Forrest Moses and Allen Harrill, and ceramics by Beverly Magennis and Eddie Dominguez. "Others take a more critical approach, including Joan Myers, whose deceptively attractive landscape photographs reveal the exploitation of the land's natural resources," he says. Artists such as Rick Dillingham, Woody Gwyn and Luis Tapia explore how car travel altered experiences of the West; while pieces by Patrick Mehaffy and Holly Roberts inspired by hiking demonstrate the



Luis Tapia, *Chima Altar, Bertram's Cruise*, 1992, carved and painted wood. Collection of the New Mexico Museum of Art. Museum purchase with funds donated by Lynn Steuer, 1992 (1993.2.1ab). © Luis Tapia. Photo by Blair Clark.

abiding need to commune with nature directly.

"When considering land and place, questions of native sovereignty continue to be a pressing issue," continues Waguespack. "Artists T.C. Cannon, Fritz Scholder and Lary McNeil were among the many artists who brought Native voices to the forefront in commentary over Indigenous land. Migration and the idea of New Mexico as a cultural crossroad is explored through the work of Luis A. Jiménez Jr. in his sculpture inspired by his parents crossing of the border from Mexico, as well as Linda Lomahaftewa reminder that long before colonization, the southwest was a rich center of cultural exchange. Artists Rudy Fernandez and Frederico Vigil celebrate the vibrant contributions of Hispano communities to New Mexico's rich culture."



Jerry R. West, *Prairie Homestead with Approaching Cosmic Storm*, 1989, oil on canvas, 71 x 75 in. Collection of the New Mexico Museum of Art. Gift of Ray Graham, 1991 (1991.54.1). © Jerry R. West. Photo by Blair Clark.

Waguespack is particularly excited by two large scale installation pieces that will be on view: *Portal to Archimedes' Chamber*, a 1990 sculpture by photographer Meridel Rubenstein about the creation of the atom bomb in Los Alamos, New Mexico; and Delilah Montoya's *La Guadalupeana*, from 1998. The large photo mural of a handcuffed male figure with images of the Guadalupeana on his back is a pictorial shrine honoring Felix Martinez, a veterano gang member who had been detained and imprisoned after a drive-by shooting in Albuquerque's South Valley.

"As the only collecting institution for contemporary art by artists of all backgrounds in Santa Fe, we want to use this opportunity to bring that story forward and survey the as of now untold

story of New Mexico art during these exciting decades," says Waguespack. "[Our aim] is to impress upon visitors how much was actually happening here during that time, to open a window into the importance of New Mexico to the global art world as a place that supports art making in its many forms. Also to offer a snapshot of this art historical moment here." 🐾



Rick Dillingham, *Flame Gas Can*, 1982, reassembled, kiln fired clay with slips, glazes and metallic leaf, 19½ x 10 x 3 in. Collection of the New Mexico Museum of Art. Bequest of the Rick Dillingham Estate, 1994 (1994.67.138). © New Mexico Museum of Art.

Off-Center: New Mexico Art, 1970-2000

June 8, 2024-May 4, 2025

New Mexico Museum of Art Vladem Contemporary
404 Montezuma Avenue, Santa Fe, NM 87501, (505) 476-5062,
www.nmartmuseum.org/vladem-contemporary/



James Walker (1818-1889), *Judges of the Plains*, ca. 1877, oil on canvas, 30 $\frac{3}{16}$ x 50 $\frac{1}{16}$ in. Estimate: \$400/500,000

Western Wins

Brian Lebel and Morphy Auctions brings Western art and gear to Santa Fe, New Mexico.

Western art of all kinds—from paintings and bronzes to cowboy gear and memorabilia—will land in Santa Fe, New Mexico, on June 21 through 23 as *Brian Lebel's 34th Annual Santa Fe Old West Show & Auction* returns to the Santa Fe Community Convention Center.

Lebel, who's been dealing some of the most diverse Western material in the country for more than three decades, famously unites paintings, sculptures and objects under one banner that brings them all together. The banner reads "Western Fine Art."

"Our whole thing is expanding what people come to think of as art. Are paintings and bronzes? Yes, certainly. What about the other items, like engraved rifles, classic cowboy spurs, parade saddles? Yes, without a doubt," Lebel says. "That's why our shows are so much fun...you never know what you'll see."

This year's event, once again split into a dealer show and a live auction, is expected to bring out top collectors in a hot market. "The market is strong. The response we received from our last show in Las Vegas showed that to us. We had lots of bidders on the phones, and even

more online. There is an excitement for this material," Lebel says. "I've also been watching the art business, including other sales, and I'm seeing a lot of strength in the market. In this business we hear about the aging collectors a lot, but luckily we're also seeing a lot of interest from younger people who are registering for the sales, showing up at events and asking questions."

The event, presented by Lebel's Old West Events and Morphy Auctions, is expected to have dozens of dealer booths and more than 450 auction lots. One auction piece that is already generating a buzz is James Walker's *Judges of the Plains*, a major work by the artist painted in the late 1870s. Walker's works, especially important paintings, are rare to the market, which is driving interest in the painting. "This is one of Walker's masterpieces, truly one of his greats. It belongs in an institution



Gilbert Gaul (1855-1919), *Indian by Campfire*, oil on canvas, 39½ x 29½ in. Estimate: \$35/45,000



Joe Beeler (1931-2006), *Ambush Pass*, oil on canvas, 20 x 30 in. Estimate: \$8/14,000

it's so spectacular," Lebel says. "It has a nice exhibition history and it's been restored perfectly. It has all the bells and whistles." The work, which is set near Ventura and Los Angeles counties in California, is estimated at \$400,000 to \$500,000. Even if it sells at the low estimate, it will still sell at more than five times the current auction record for the artist, which is \$70,000. The image shows a herd of cattle, and within it are riders representing prominent families—Sepúlvedas, Verdugos, Picos, del Valles and Lugos—each with a colorful background that crisscrosses through California history.

The sale will feature two Frank McCarthy works, *Posse* (est. \$20/30,000) and *Hoof Trails and Wagon Tracks* (est. \$10/15,000), which shows an epic cattle drive scene with an ominously dark cloud that hangs over the scene. Other



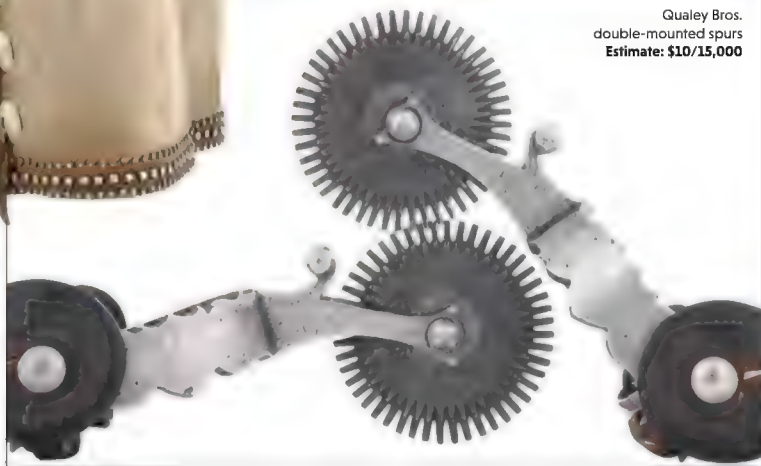
Lon Megargee (1883-1960), *Home on the Range*, oil on panel, 19½ x 21½ in. Estimate: \$10/15,000



R. T. Frazier studded
chaps, 38 in.
Estimate: \$10/15,000



Frank McCarthy (1924-2002), *Hoof Trails and Wagon Tracks*, oil on canvas
panel, 26 x 12 in. **Estimate: \$10/15,000**



Qualey Bros.
double-mounted spurs
Estimate: \$10/15,000



James Bama (1926-2022), *Kid Rodelo*, oil on panel, 18½ x 15½ in. Estimate: \$10/15,000

paintings include Gilbert Gaul's *Indian by Campfire*, estimated at \$35,000 to \$45,000; a Joe Beeler oil, *Ambush Pass*, estimated at \$8,000 to \$14,000; and Nicholas Firfires' *Leave My Calf Alone*, estimated at \$3,000 to \$5,000.

A classic Lon Megargee painting, *Home on the Range*, showing a cowboy in a bathtub, will be available to bidders with estimates of \$10,000 to \$15,000. The sale will have a Charlie Russell work on paper, *Merry Christmas*, a


holiday greeting showing a woman in a fancy dress. It is estimated at \$20,000 to \$30,000. Finally, James Bama's *Kid Rodelo* will be in the sale. The work, created for a book cover, has estimates of \$10,000 to \$15,000. Other painters

Charles M. Russell (1864-1926), *Merry Christmas*, watercolor on paper, 6 x 4 in. Estimate: \$20/30,000

with works in the sale are Mark Maggiori, William Matthews and Frank Hoffman.

In addition to stunning paintings, the sale will also feature a large selection of bronzes, including a number of Harry Jackson pieces, and also a large collection of weavings.

And it wouldn't be a Lebel auction without stunning Western gear, and this year is no exception. Pieces include Ray "Crash" Corrigan's Edward H. Bohlin gun rig with Colt revolvers, estimated at \$20,000 to \$30,000. Another Bohlin piece is Justin Dart's famous Bohlin "Mickey Mouse" saddle, estimated at \$125,000 to \$150,000. Dart was an industrialist in California who had a friendship with Walt Disney. When Bohlin made him the saddle, he brought his friendship with Disney into the engraving and overlay with images of Mickey Mouse, as well as other personalized elements. "The artwork is done in gold and silver and it's stunning. And it was very specifically designed for Justin Dart. It has his horse, his airplane, his dog...everything he liked is there," Lebel says. "These Bohlin saddles, they weren't stamped by machine and rushed out the door. Each one is a work of art." (Read more about Bohlin and his work in a feature on [Page 46](#).)

Other objects include R. T. Frazier's studded chaps, Qualey Bros. double-mounted spurs and an engraved 1860 Henry lever-action rifle. 



Harry Jackson (1924-2011), *Plantin'*, bronze, 29 x 13 x 10 3/4 in. on 2 1/4 in. wood base Estimate: \$20/25,000

Brian Lebel's 34th Annual Santa Fe Old West Show & Auction

June 21-23, 2024

- » VIP show preview, June 21, 8 a.m.-5 p.m.
- » Show, June 22, 9 a.m.-4 p.m.; June 23, 9 a.m.-3 p.m.
- » Live auction, June 22, 5 p.m.

Santa Fe Community Convention Center

201 W. Marcy Street, Santa Fe,
NM 87501, (877) 968-8880,
www.oldwestevents.com



Curt Walters, *California landscape*, oil on canvas, 34 x 50 in. Estimate: \$10/15,000

Enthusiastic Market

Works by Oscar Howe are expected to make an impact during John Moran Auctioneers' Art of the American West sale.

John Moran Auctioneers will be holding the summer edition of its *Art of the American West* sale on June 4. The auction is set to feature an exciting and robust array of fine art from both historic and contemporary artists.

Known for his casein and tempera paintings, Yanktonai Dakota artist Oscar Howe has some of the top lots to look out for in the upcoming auction. "We have two works by Oscar Howe coming up in our *Art of the American West* sale that collectors will be very

excited to see," says Jennifer Wilson, fine art director at John Moran. "Since we established new world auction records for Howe last year, there has been no [other] public auction sales of the artists' work."

Wilson adds that the two works, both casein on paper, come from J. Leonard Jennewein, one of Howe's friends and a professor at Dakota Wesleyan University, where Howe finished his undergraduate studies. "It is possible the two became friends later when Howe was teaching at the University of South Dakota in

Vermillion, South Dakota. A professor like Howe, Jennewein taught English and later history of the Middle Border area—Idaho, Montana, North Dakota, South Dakota and Wyoming—and was a curator of the Friends of the Middle Border Museum," Wilson explains.

"The work, *Smoke Signals*, [from around] 1953, was to be adapted to copy paper letterhead, but it is not known if this ever happened," she says. The other piece, *Blessings for Fertility*, from around 1957, was created for Jennewein's son as a wedding present wishing the



Oscar Howe (Yanktonai Dakota, 1915-1983), *Smoke Signals*, ca. 1953, casein on paper, 25¼ x 7 in. **Estimate: \$80/100,000**

new couple a happy life together with children on the horizon. "The works are a wonderful example of Howe's work transformed from traditional painting to his groundbreaking modernist era. *Smoke Signals*...is a remarkable work, created at the inception of Howe's distinctive and new modernist approach to painting...*Blessings for Fertility* was created a little later in his traditional style, possibly because the work was created as a formal wedding gift." *Smoke Signals* has a presale estimate of \$80,000



Marjorie Jane Reed (1915-1996), *Winter Eve at Sam Day's Chinle Trading Post* (Now Thunderbird Lodge), oil on canvas, 30 x 40 in. **Estimate: \$4/6,000**



Oscar Howe (Yanktonai Dakota, 1915-1983), *Blessings for Fertility*, casein on paper, 12 x 18 in. **Estimate: \$40/60,000**

to \$100,000, while *Blessings for Fertility* is estimated to fetch between \$40,000 to \$60,000.

"Also, of note will be three works on paper by the Native American contemporary artist Jeffrey Gibson, who is representing the United States at the pinnacle of the art zeitgeist in this year's *Venice Biennale*, which [opened] April 20," says Wilson. "The three works are mixed media collages on paper and will be the only works known as of the date of this writing to come up for auction

during the biennale. With estimates of \$3,000 to \$5,000, it will be interesting to see the market's reaction when the hammer hits." 🐾

John Moran Auctioneers' Art of the American West

June 4, 2024

John Moran Auctioneers

145 E. Walnut Avenue,
Monrovia, CA 91016, (626) 793-1833,
www.johnmoran.com

Rare Examples

Heritage Auctions boasts several contemporary and fresh-to-market pieces for its Texas sale.



Julian Onderdonk (1882-1922), *Bluebonnets on a Grey Day, North of San Antonio, Texas, 1916*, oil on canvas, 10 x 14 in. **Estimate: \$60/80,000**



Everett Franklin Spruce (1908-2002), *Giant Yucca Near Hot Spring, 1987-88*, acrylic on canvas, 36 x 39 1/4 in. **Estimate: \$15/25,000**

For Heritage Auction's upcoming *Texas Art Heritage Auction* in late June, collectors can expect to find around 125 impressive lots of the region-specific genre. While Texas art is considered to be a diverse collecting category, "many of the best early works have already found homes in private collections and museums," shares Atlee Phillips, Heritage's director of Texas art. "It is rare to have so many amazing examples of early Texas art that are completely fresh to the market."

The sale, opening live for bidders on June 29, has several of these early Texas pieces, with excitement surrounding two Julian Onderdonk (1882-1922) highlights: *Bluebonnets on a Grey Day*,

North of San Antonio, Texas, 1916, which is estimated at \$60,000 to \$80,000; and then Onderdonk's more "tonalist, less impressionistic piece," *A Golden Evening, Southwest Texas*, 1909 (est. \$20/30,000).

"Onderdonk is the most sought-after early Texas painter," Phillips says. "He was born in San Antonio to a family of artists. He studied in New York with William Merritt Chase, and then came home to capture the most beautiful paintings of the Texas landscape. He was the first bluebonnet painter, creating an entire genre of Texas art that is still very popular today. Many of his bluebonnets have found permanent homes in private collections or institutions, but this one has been in the Onderdonk extended

family since it was created."

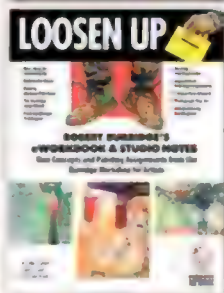
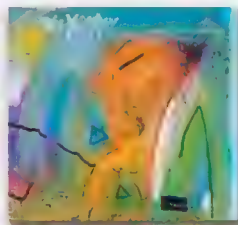
Additional top lots include *Giant Yucca Near Hot Spring*, 1987-88 (est. \$15/25,000), by Dallas Nine member Everett Franklin Spruce (1908-2002), showcasing the surreal aspects of the Western landscape he so admired; and the pastel *On Pease River* (est. \$8/12,000) by Frank Reaugh (1860-1945), often referred to as the Dean of Texas Artists and the Longhorn Painter. 🐾

Texas Art Signature Auction

June 29, 2024

Heritage Auctions

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PROMOCODE EXPIRES 6/20/24



Tom Lovell (1909-1997), *Cottonwood Gazette*, oil on canvas, 40 x 30 in.
Estimate: \$200/300,000 **SOLD: \$339,300**



John Clymer (1907-1989), *Trading Down the Sweetwater*, oil on board,
24 x 36 in. Estimate: \$90/120,000 **SOLD: \$292,500**



Birger Sandzén (1871-1954), *Summer in the Mountains*, oil on canvas,
60 x 80 in. Estimate: \$250/350,000 **SOLD: \$280,800**

New Faces

Increased bidder registration and new collectors marked a successful Scottsdale Art Auction.

Propelled by active bidding and new bidders, *Scottsdale Art Auction* achieved more than \$10.5 million during its April 12 and 13 sale in Arizona. The auction, held over two sessions, also achieved a 97 percent

sell-through rate, which is exceptionally high by any auction standards.

The top lot was Tom Lovell's narratively rich painting *Cottonwood Gazette*, which featured three Native American riders trying to decipher a pictogram from an opposing tribe on a tree. The

work, which exemplifies Lovell's fondness for storytelling within the Old West, was estimated at \$200,000 to \$300,000. It sold for \$339,000. The painting, which was the cover of the April issue of *Western Art Collector*, also came with a small study showing an early version of the painting.

A Lovell friend, John Clymer, scored the second and third best-selling lots at the April sale. His *Clearing the Palo Duro* sold for \$304,000, clearing the high estimate of \$275,000 with room to spare. *Trading the Sweetwater*, with a high



John Clymer (1907-1989), *Clearing the Palo Duro*, oil on canvas, 24 x 48 in. Estimate: \$175/275,000 SOLD: \$304,200

estimate of \$120,000, sold for \$292,000 after frantic bidding drove the piece to higher than twice its estimate.

Nicolai Fechin's master portrait *Carmelia*, which hung for a lengthy period at the National Cowboy & Western Heritage Museum, sold for \$292,000, just missing its low estimate of \$300,000.

Bill Owen's world auction record was broken in the sale when *On the*

Drag blew past estimates of \$30,000 to \$50,000 as it sold for nearly \$82,000.

Living artists whose works performed strongly include Logan Maxwell Hagege, Kyle Polzin, Don Oelze, Mark Maggiori and Martin Grelle, whose *Distant Signal*, with a high estimate of \$200,000, sold for \$257,000.

"There were many things in this weekend's auction that stand out to me," says Brad Richardson, partner of the

Scottsdale Art Auction. "First of all, we saw many new faces in the room who were quite active in the sale. Secondly, our online bidding was higher than it has ever been and, lastly, we sold 99 percent of the lots during the first session and 97 percent overall. The market for historic and contemporary Western art is as strong as it's ever been, and we were thrilled to bring so many quality pieces to auction this year." 🐾

TOP 10 LOTS *Scottsdale Art Auction* April 12-13, 2024 (including buyer's premium)

Artist	Title	Low/High Est.	SOLD
Tom Lovell	Cottonwood Gazette	\$200/300,000	\$339,300
John Clymer	Clearing the Palo Duro	\$175/275,000	\$304,200
John Clymer	Trading the Sweetwater	\$90/120,000	\$292,500
Nicolai Fechin	Carmelia	\$300/500,000	\$292,500
Birger Sandzén	Summer in the Mountains	\$250/350,000	\$280,800
Martin Grelle	Distant Signal	\$150/200,000	\$257,400
Eanger Irving Couse	Kachina Doll Maker	\$150/250,000	\$245,700
Charles M. Russell	A Bronc Twister	\$200/300,000	\$222,300
Mark Maggiori	And the Mountains Echoed	\$85/125,000	\$222,300
David Shepherd	Tiger in the Sun	\$150/250,000	\$163,800



Sold!

RECENT SALES FROM ALL AROUND THE WESTERN ART MARKET.



NIGHT OF ARTISTS SCORES BIG HIT WITH COLLECTORS

Dozens of artists and hundreds of collectors were in attendance at this year's *Night of Artists* exhibition and sale at the Briscoe Western Art Museum in San Antonio, Texas. This year's event generated nearly \$2.6 million in total revenue with 60 percent of the artwork sold.

"*Night of Artists*' opening weekend reinforced that the Western art genre is alive and well. We have seen this event

grow year over year, and this year's attendance was astounding. With record-breaking attendance, the galleries and the museum itself were full, with collectors, artists and enthusiasts coming from across the country. You could feel the energy and excitement in the galleries. To me, that reflects the strength of the art—and the passion and commitment that fuels it," says Liz Jackson, museum president and CEO. "Tickets sold out well before the event, and we are celebrating a 59 percent sold exhibition through the opening. This was one of the largest exhibitions to date in terms of pieces available for sale, and we are closing in

on \$2.6 million in gross revenues from the event. We are pleased with the turn-out and are so grateful for the overwhelming support from the San Antonio and South Texas community."

Two important sales at the show were Jim Vogel's poker-themed work, *High Stakes – Pancho Villa loses his favorite rifle to Elfego Baca, then wants it back*, which won the museum purchase award, and also Ed Natiya's massive bronze *Stories of Our People*, which won the patrons' choice award, sponsored by *Western Art Collector*. Not only did Natiya's piece win a top award, it also sold to a collector. 🐾

Send us your **Sold!** stories by emailing Michael Clawson at mclawson@westernartcollector.com.

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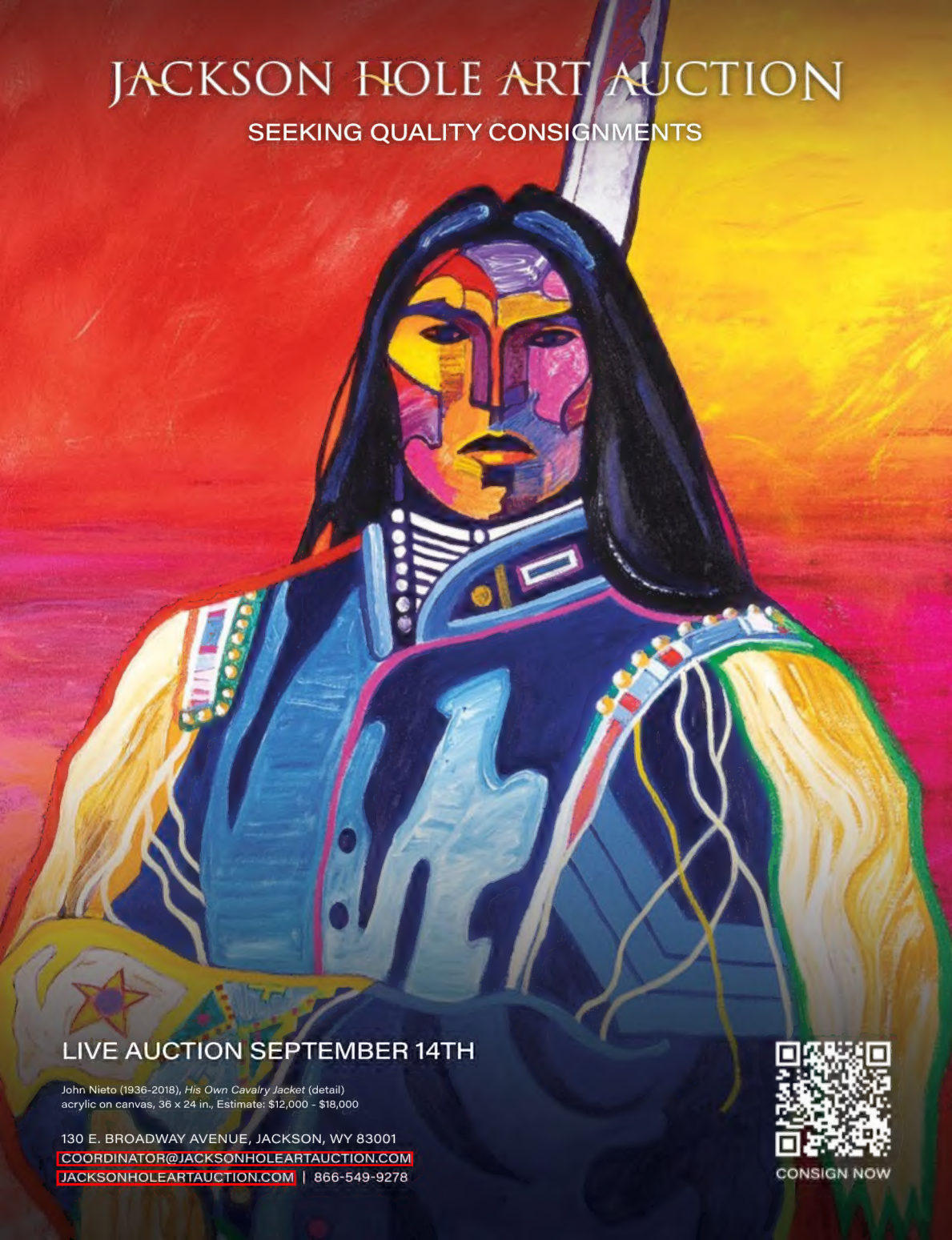
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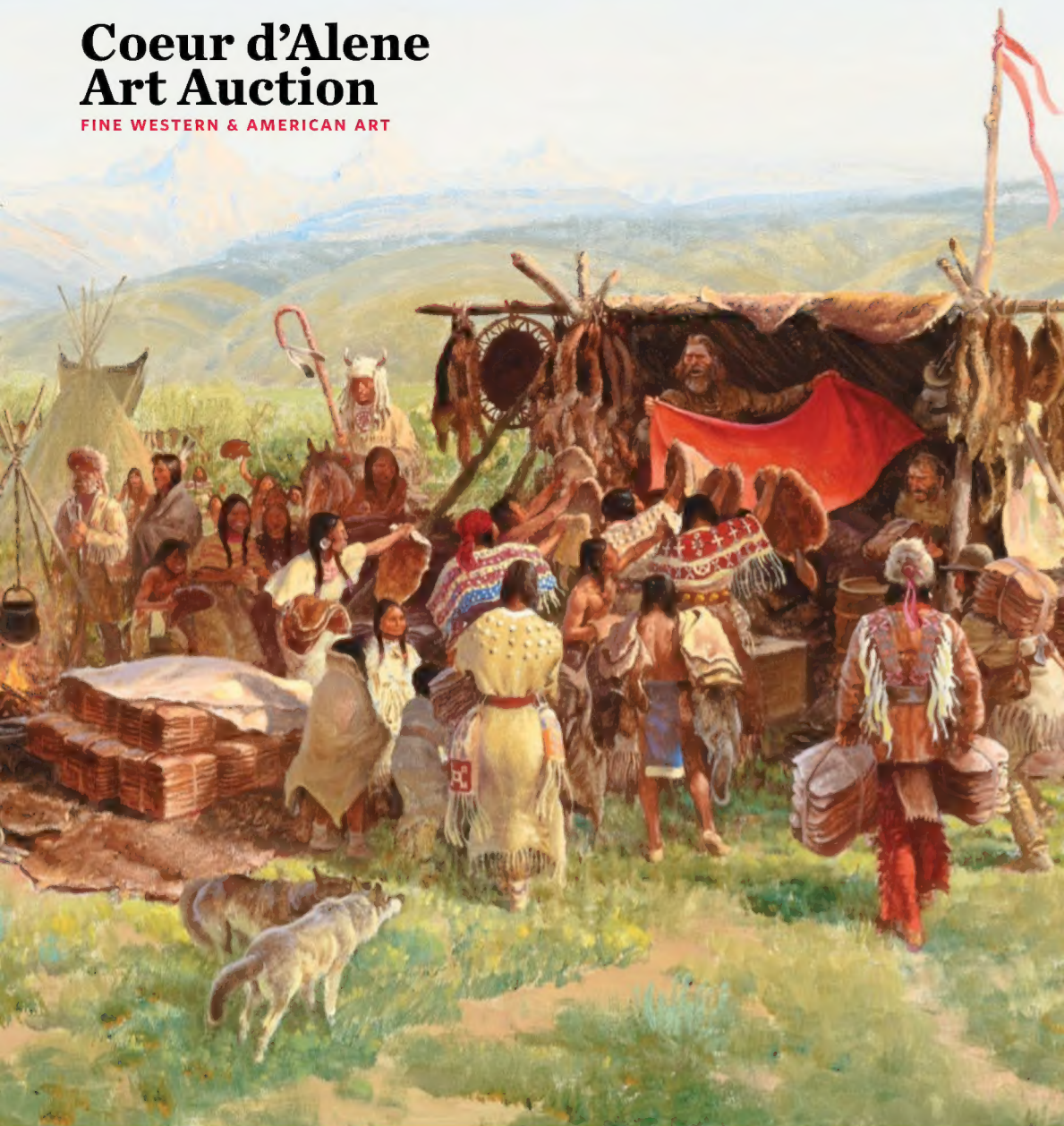
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John Clymer (1907–1989), *Trader at Pierre's Hole Rendezvous* (detail), oil on canvas, 20 × 40 inches, Estimate: \$300,000–500,000